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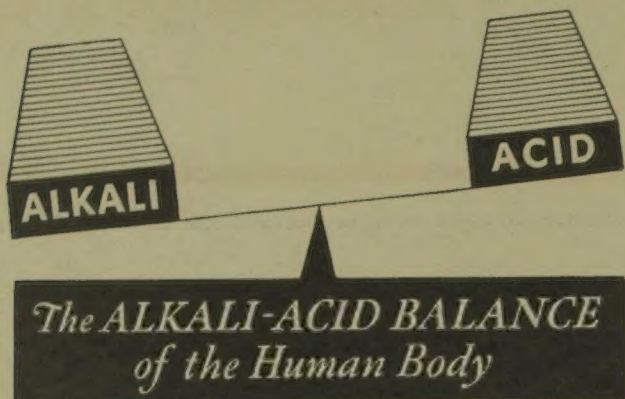
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SUMMER FATIGUE

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This diagram illustrates the fact that the alkali in the system should always just outweigh the acid.

"I haven't got the energy" is a fretful complaint heard only too often as the summer goes on.

More than likely the cause is a disturbance of the ALKALI-ACID BALANCE.

Your diet may be wrong. You may be over-exerting yourself at work or play. Both can result in excessive production of acid in the system, with a consequent feeling of fatigue and listlessness.

Few people can regulate their diet and their activities to such a degree that they never suffer from summer fatigue. The great majority require some help in maintaining their ALKALI-ACID BALANCE and fortunately that help is available to all in ENO'S "Fruit Salt".

The importance of ENO can be judged by the fact that one teaspoonful is equal in alkalizing value to nearly

a tumblerful of pure, fresh orange juice, the best known natural alkalizer.

Never miss your ENO in the summer. Its action is twofold—cleansing and alkalizing. A teaspoonful first thing in the morning—half a teaspoonful last thing at night—a "dash" taken as a refreshing drink at any time when you feel overtaxed—will help you to stand up to enervating weather conditions. *A touch of ENO added to fruit drinks gives them sparkle and increases their refreshing qualities.*

Further interesting facts regarding your ALKALI-ACID Balance

Your body is made up of acid and alkaline constituents and in the normal, healthy person, they are so combined that the blood and other body fluids are slightly alkaline, a relation known as the ALKALI-ACID BALANCE.

This balance can be upset by a variety of causes. In summer, the principal two are heat exhaustion and incorrect diet. Over

exercise on hot or "muggy" days tends to produce acid in the tissues and system. Too much cereal, meat, egg or fish also upset the balance. Disturbance of the balance is associated with summer colds, physical and mental sluggishness, indigestion, biliousness, joint and muscle pains, skin eruptions and other unpleasant symptoms.

Maintain your ALKALI-ACID Balance with ENO and enjoy the Summer

A fuller explanation of the Alkali-Acid Balance will be sent on receipt of a postcard addressed to J. C. Eno Ltd., 160, Piccadilly, London, W.1, asking for booklet entitled "BALANCED HEALTH."

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SATURDAY, JULY 9, 1938.



WHERE SEVEN MILLION DOLLARS HAVE BEEN SPENT TO PROVIDE LIFTS AND LADDERS FOR A SALMON-RUN: OFFICIALS COUNTING THE FISH AS THEY PASS OVER WHITE FLASH-BOARDS AT THE TOP OF THE BONNEVILLE DAM.

Considerable interest has been shown by sportsmen, and others who are concerned with power schemes on salmon rivers, in the measures adopted at Bonneville Dam, on the Columbia River, North America, to enable the Chinook salmon-run to surmount this 180-ft. high obstacle. Ladders and lifts have been installed at a cost of seven million dollars and their efficiency was tested in April when the fish arrived at Bonneville. Officials were stationed at the ladder exits, where white flash-boards

under the water silhouetted any fish that passed, and counted the number of fish which made the ascent of the dam. At first few fish arrived and doubts were expressed whether the scheme was practicable, but eventually they came up in earnest at an average rate of 1600 a day. The ladders are, therefore, a success, and it only remains to be seen whether the small salmon will be able to negotiate the descent on their way to the sea. (Associated Press.)

ON THE WORLD'S LARGEST FISH-LADDER: SALMON AT BONNEVILLE DAM.



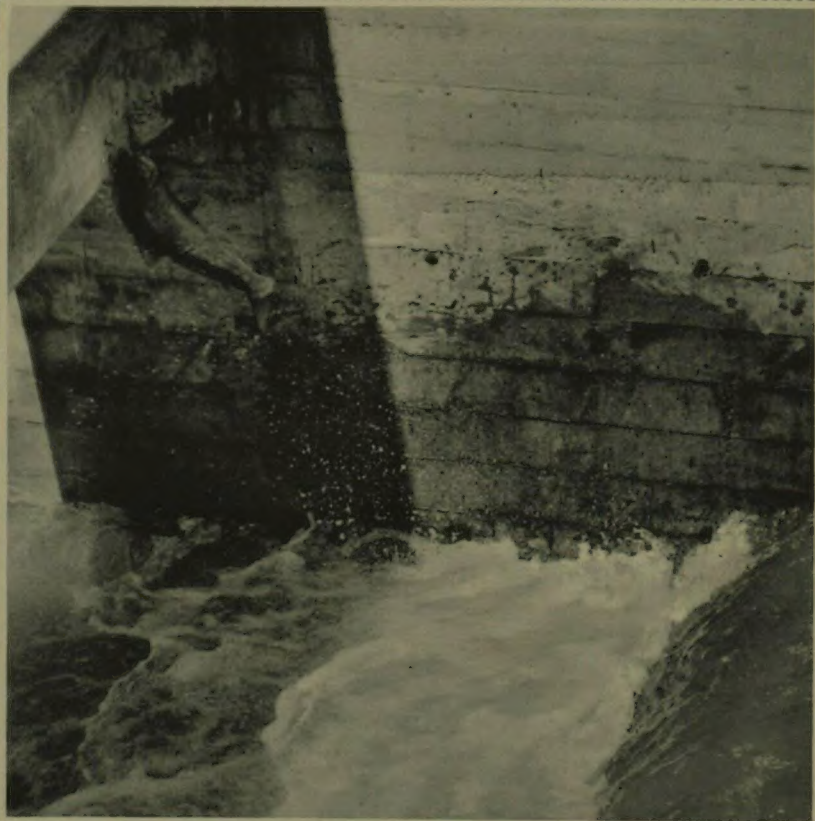
JUMPING ACROSS A SHADOW CAST BY AN OVERHEAD BEAM: A SALMON NEGOTIATING ONE OF THE FISH-LADDERS WHICH HAVE BEEN CONSTRUCTED TO ENABLE THE CHINOOK SALMON-RUN TO SURMOUNT BONNEVILLE DAM.



JUMPING A "STEP" IN THE 1200-FT.-LONG FISH-LADDER: A SALMON CLEARING AN OBSTACLE WHICH OTHERS OVERCOME BY SWIMMING UP THE INCLINE WITHOUT BREAKING WATER, AS THE CURRENT IS CAREFULLY REGULATED.



PASSING THROUGH A SLUICE-GATE AT THE TOP OF THE LADDER: SALMON, SILHOUETTED AGAINST A WHITE FLASH-BOARD UNDER THE WATER, READY TO CONTINUE THEIR JOURNEY UP-RIVER FOR SPAWNING.



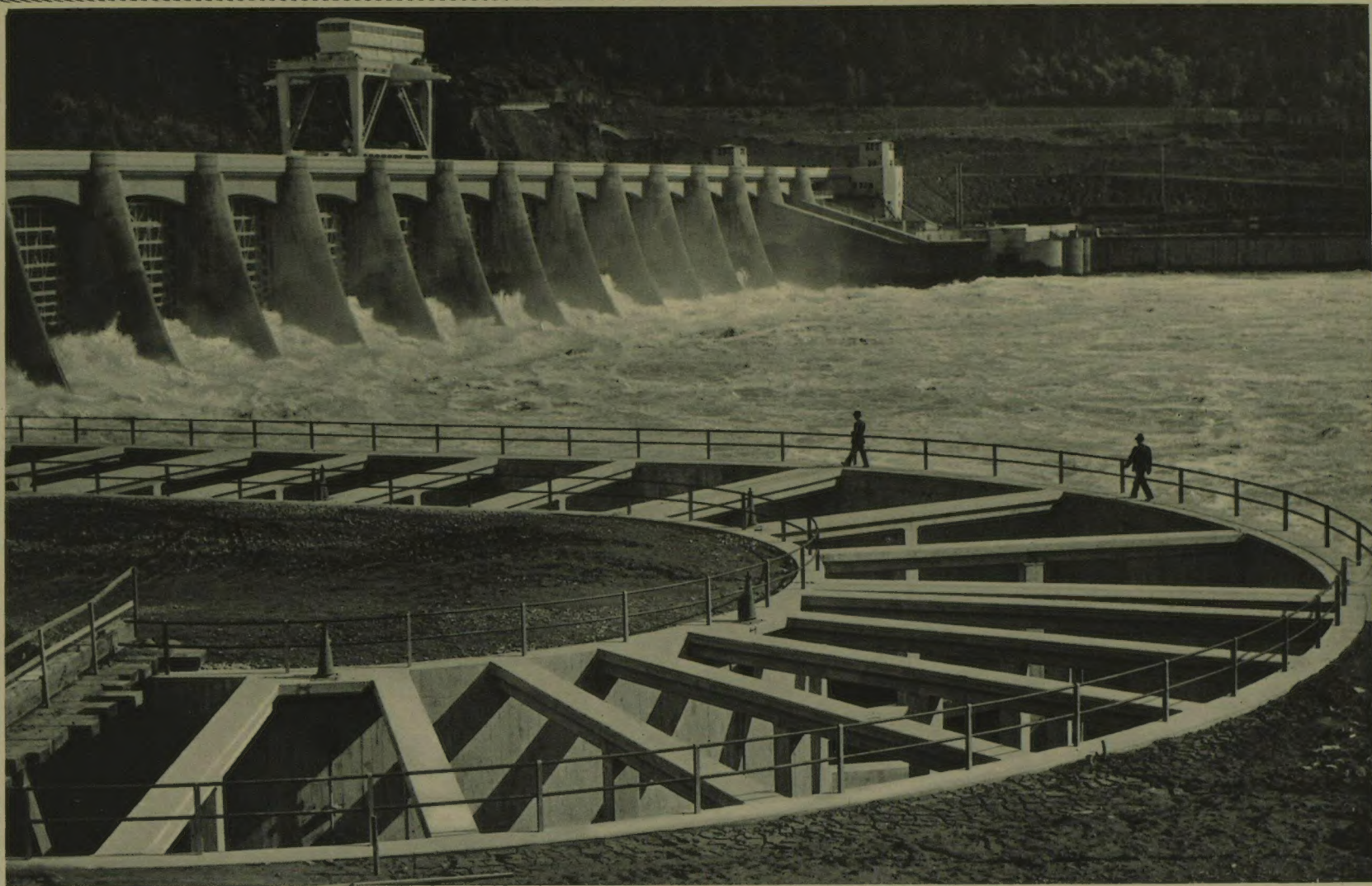
HITTING A CONCRETE BEAM FIVE FEET ABOVE THE WATER: A FISH, WHICH MISJUDGED THE HEIGHT OF A "STEP," FAILING TO NEGOTIATE THE FISH-LADDER AT THE FIRST ATTEMPT.

On our front page is a photograph showing how the number of salmon using the fish-ladders at the Bonneville Dam, on the Columbia River, U.S.A., are counted by officials, and on this and the facing page are photographs showing the fish negotiating the "steps" in these ladders and the position of the ladders at the dam. Mr. R. L. Marston described this project in the "Sketch" of February 16 and June 22. Above Bonneville Dam is a three-hundred-mile stretch of river where

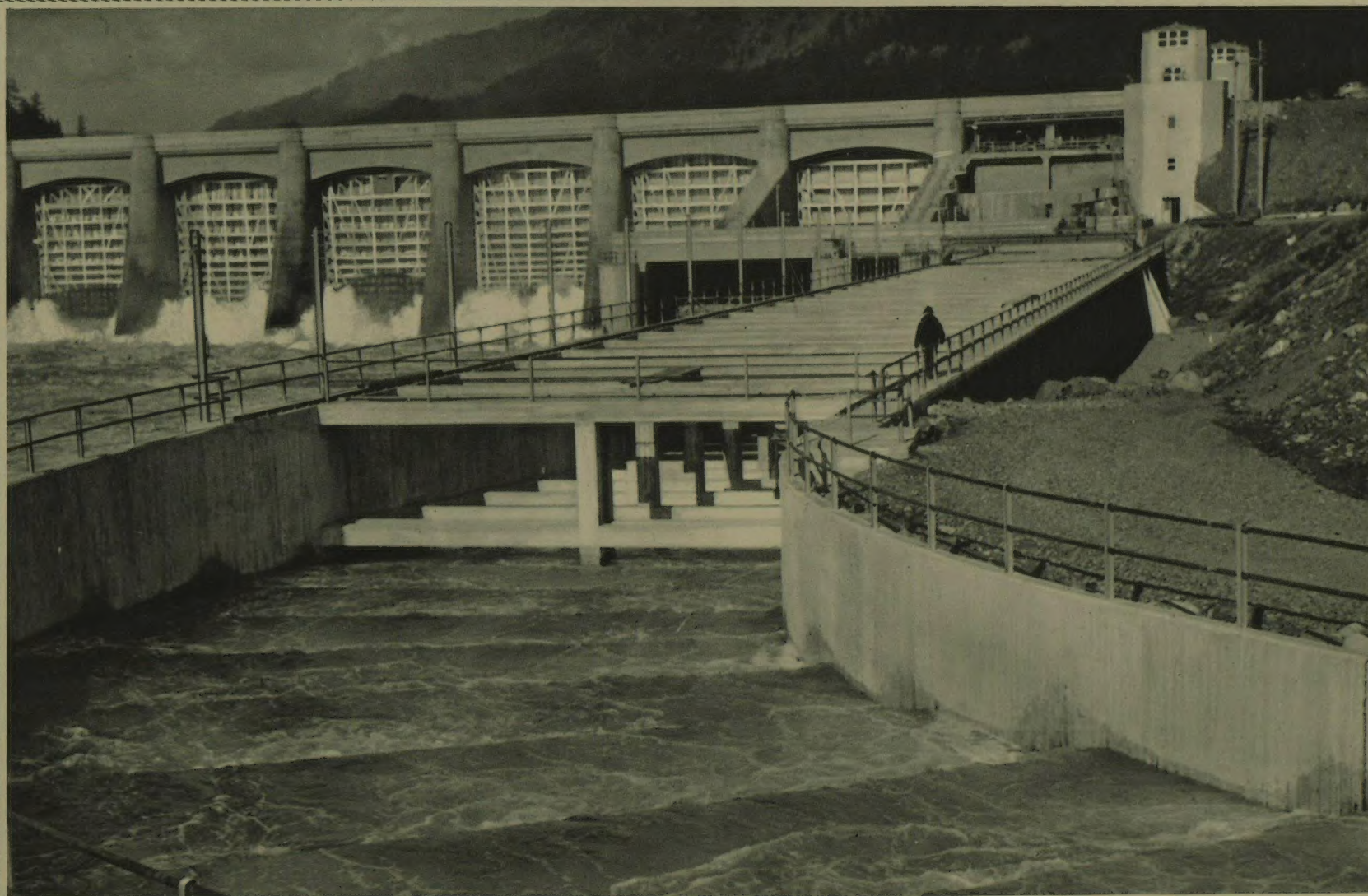
a large proportion of the fish have spawned in past years, and when in December last year the dam was completed the authorities were faced with the problem of providing means to enable some six million salmon to reach their spawning-beds. It was decided to use two methods, fish-ladders and lifts, and these were constructed at a cost of seven million dollars. There are three ladders, one on each bank and one on the island which divides the spillway dam and the power-house, and they are

[Continued opposite.]

A 180-FT. DAM "CLIMBED" BY SALMON: THE FISH-LADDERS AT BONNEVILLE.



ONE OF THE WORLD'S MOST EXTENSIVE SYSTEMS FOR CONVEYING SALMON ABOVE AN OBSTRUCTION: A VIEW OF THE UPPER PORTION OF ONE OF THE FISH-LADDERS (IN FOREGROUND) AT BONNEVILLE DAM, AND (IN THE BACKGROUND) THE SLOPING CONCRETE APRON INDICATING THE ENTRANCE TO ANOTHER.



LEADING AWAY FROM, AND THEN ROUND, THE BONNEVILLE DAM: ONE OF THE FISH-LADDERS BY WHICH SOME 1600 SALMON EACH DAY REACH, STEP BY STEP, THE THREE-HUNDRED-MILE STRETCH OF RIVER BEYOND THE STRUCTURE; WITH (IN BACKGROUND) THE ENTRANCE TO THE LADDER.

Continued.

1200 ft. long. Each "step" is forty feet wide, fifteen feet long, and six feet deep, so that the salmon by passing from one to the other are led upward and round the dam to the river beyond. If the fish miss the entrance to the ladders there are four lifts in operation, each 600 ft. square, and working in pairs, one going up as the other descends. The salmon-run began in April, and has proved that these measures for preserving the principal salmon-river

of the world are successful, but it yet remains to be seen whether another problem has been wholly overcome. Will the young salmon when migrating to the sea use the passes which have been made for them to descend past the dam, or will they be "carried into the head-race and become involved in the turbines? This risk is lessened to some extent by the specially constructed large openings in the power equipment. (Photographs by the Associated Press.)



By ARTHUR BRYANT.

MISS FIRTH'S gift of Bradley Manor to the National Trust, commemorated by a charming photograph in *The Times* recently, brought the place vividly back to my mind. It was a Saturday afternoon in June some years ago, and I was going to make a speech on behalf of some cause or other—I cannot clearly remember what. There are few worse ways of spending a summer's afternoon in this pleasant and peaceful country than in making a speech: one of the only worse ones I can think of at the moment is listening to one. But I did not find that particular afternoon wasted. Nor, I think, did my audience, though they had to listen to me making a more than usually undistinguished oration. For, curious as it must sound, we all thoroughly enjoyed ourselves. And it was Bradley Manor and our hostess, Miss Firth, in whose garden our gathering was held, that enabled us to do so. We just sat—or, rather, the audience sat, and I stood and talked—while the sun shone and the birds sang in that quiet, happy Devonshire garden. And it seemed as though sun and birds, trees and flowers existed entirely for us. It was one of those timeless afternoons which seem to come, alas! in these hurried days, so seldom, but which, when they do, stick in the memory, not or anything that happened in them, but just for what they were—

"annihilating all that's made
To a green thought in a
green shade."

It certainly annihilated me and my speech, for I remember nothing of it; nor, I am sure, did anybody else. But Bradley Manor remains—the fifteenth-century house serene amid the deep wooded valleys of the West, the lovelier for the noisy, restless world the train from Paddington had just borne me through and out of. It is good to know that Bradley will remain, free from the estate-breaker and the speculating builder, as a permanent possession of the nation. Perhaps it will endure to delight as many generations of English folk yet unborn as it has of those now dead.

Would it were so with all. For the peril of the English country house is a very great one: quite as great, though we do not call the same attention to it, as the buildings in the bombed cities of Spain and China. Many such country houses have already perished, broken up by the joint agencies of the penal taxation of State socialism and the get-rich-quick greed of competitive capitalism. I can think of one house in particular, one of many such I know, or used to know, where no vestige now remains of what was once a haunt of peace and beauty save the seared earth and the ruins of dynamited walls and foundations. It exists nowhere now save in the memory of those who knew it: presently it will be as though it had never been. Yet in its day that house, with its heritage of beauty within and without, played an important part in endowing successive generations with a love of seemly and noble things, made good patriots and fostered virtues and affections in selfish mortality that no commonwealth can well afford to be without. It must have given pleasure and inspiration in its time to thousands. It can do so no more. And what good its end has served I cannot say, nor, I think, can anyone. The speculator who bought it from its tax-ruined owner—a man who with a generous sense of *noblesse oblige*, not wholly useless to his country, turned his ancient home during the war into a hospital, and ran it as such at his own cost without taking a penny from the Government—has demolished the house for the

break-up price of the materials and felled the timber, regardless of age and future value. The fences are broken, the men who were employed there are out of work, and the farms neglected. In one corner of England, at least, the seed-corn has been eaten and nothing sown in its place. There are many others, I am afraid, like it.

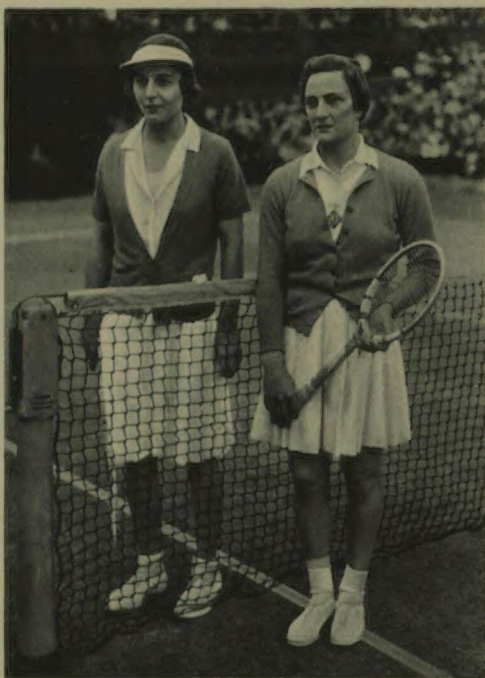
Everything has to change, everything old in its turn has to give place to something new. For four hundred years, following the fall of the monastery in the fifteenth century, the country house was the

cultural and social focus of a great national tradition. In a large sense its history has been the history of England. We are still in sentiment, and, till a short time ago, in practice, a country people—a people, that is, whose culture, unlike that of our Latin neighbours, was rural rather than urban. We did not take to town life naturally any more than our Saxon forbears, who shunned the sites of the Roman and British cities, preferring the village enclosure in the clearing amid the woods and the hut and cottage in the waste. When we finally did so, it was out of greed and not for pleasure that we moved into the town. And those who could afford the luxury still preferred to keep their roots in the country. The English country house was the strongest and stateliest of such roots. Even when the rich Englishman came to London, he took his country house as it were with him on his back. The great mansions which the eighteenth-century aristocrats built themselves in the heart of the town, with their Palladian fronts, their terraces and their garden walls, were the nearest they could attain to their rustic palaces in the shires.

The tradition of the country house has died very hard. Even as late as the years immediately after the war, when super-tax and death duties were driving out their owners like smoked wasps, a rich man or woman's place in so-called "society" was still far less dependent on wealth and smartness than on their connections in the countryside. Kinship to a great territorial house was a passport even to the dull and dowdy. That it is so no longer, of course, matters very little; the welfare of mankind, present or future, fortunately does not depend on who goes

to what stuffy gathering in Mayfair or Belgravia on some particular summer's evening. But it does seem to matter a good deal that so remarkable an instance of what the co-operative effort of man can achieve in the way of art, beauty and happy living as an English country house, should be allowed to disappear before, as a people, we have fully considered what we are losing. For though it be true that everything in its time has to give way to new, before the country house ceases to exist we ought to ask ourselves what we are putting in its place. And if it is to compare with the country house as an expression of the English genius at its happiest and sanest, it will have to be something very good indeed.

Foreigners who find it easier to see our national institutions in proper proportion, are quick to realise this. Turning over my paper this morning, I noticed that this was borne out by a visit of fifty delegates from France, Italy and Belgium, including the Prime Minister of the last-named country, who, more appreciative than many of our own countrymen, have arranged to start under the auspices of the National Trust on a week's visit to the "stately homes of England." They are to see, among other historic and beautiful places, Bowood, Corsham, Wilton, Longleat and Badminton. I could not help wishing, as I read it, that it might be possible to entertain many humbler Continental visitors in one of the numerous country houses of England, now threatened with extinction, as a means of showing what this country at its best could and can do in the way of creating a background for good living. Perhaps some rich man of genius will light on the happy idea of presenting such a one, furnished and endowed like Chequers, to the British Council as a good way of advertising Britain to the foreigner.



WINNER OF THE LADIES' SINGLES CHAMPIONSHIP AT WIMBLEDON FOR THE EIGHTH TIME: MRS. H. WILLS MOODY, WITH MISS H. JACOBS, WHOM SHE BEAT IN THE FINAL 6-4, 6-0.

Mrs. H. Wills Moody has set up a new record for Wimbledon by winning, on July 2, her eighth Singles Championship after a retirement of three years. She beat Miss H. Jacobs by 6-4, 6-0 under conditions which somewhat marred her fine achievement, for Miss Jacobs wrenched an ankle during the first set and, although she did not retire, was quite unable to do herself justice. For the first time all five Championships went to the United States. (L.N.A.)



LAST YEAR'S MEN'S SINGLES CHAMPION RETAINS HIS TITLE AT WIMBLEDON: J. D. BUDGE WALKING ON TO THE COURT WITH H. W. AUSTIN, THE OTHER FINALIST, WHOM HE BEAT 6-1, 6-0, 6-3.

J. D. Budge, who retained his Men's Singles title at Wimbledon on July 1, is the first man to hold the four great championships of the world. Like Mrs. H. Wills Moody, he has become champion again without losing a set in doing so. He also retained the Doubles title (with G. Mako) and the Mixed Doubles (with Miss A. Marble) and so contributed in no small measure to the United States' five-Championship victory at Wimbledon this year. (Planet.)



A FAMOUS WOMAN LAWN TENNIS PLAYER WHOSE DEATH HAS BEEN ANNOUNCED: Mlle. SUZANNE LENGLEN, SIX TIMES CHAMPION AT WIMBLEDON.

Mlle. Suzanne Lenglen, who died in Paris on July 4, aged thirty-nine, has been described by Mr. H. A. Sabelli, secretary of the Lawn Tennis Association, as "About the greatest woman player I have seen. I have never known a finer exponent of the game among the women champions of this or any other country." She won her first Singles title at Wimbledon in 1919 and reigned supreme until 1924, when she had to retire from the championships owing to illness. In 1926 she became champion for the sixth time, and the following year, after again retiring from the championships, she turned professional and toured America. Recently she had opened a school for teaching lawn tennis and had given demonstrations at the Stade Roland Garros, in Paris. (Bassano.)

MANCHESTER IN HISTORY AND LEGEND: A GREAT CENTENARY PAGEANT.



IN 1745: PRINCE CHARLIE, "THE YOUNG PRETENDER," RECEIVING DR. JOHN BYROM (EXTREME RIGHT), AUTHOR OF "CHRISTIANS, AWAKE," AT MANCHESTER DURING THE JACOBITE INVASION: A SCENE FROM EPISODE 7.



IN 1301: THOMAS GRESLEY, BARON OF MAMECEASTER (PLAYED BY MR. S. R. PARKINSON), HANDING TO THE REEVE (MR. T. PARTINGTON, KNEELING) MANCHESTER'S FIRST CHARTER: A SCENE FROM EPISODE 3. (Fox Photos.)



THE LADY MAYORESS OF MANCHESTER ARRIVES FOR A DRESS REHEARSAL OF THE PAGEANT: MISS MOLLY GRIME AS "THE SPIRIT OF MANCHESTER." (Fox Photos.)



THE GRAND FINALE OF THE MANCHESTER HISTORICAL PAGEANT AS SHOWN LAST WEEK: A SPECTACULAR TABLEAU SHOWING (IN CENTRE) THE SPIRIT OF MANCHESTER (IMPERSONATED BY THE LADY MAYORESS) AMID THE DAUGHTERS OF MANCHESTER, REPRESENTING PLACES IN NORTH AMERICA. (Fox Photos.)



AN ARTHURIAN ADVENTURE IN THE PROLOGUE TO THE PAGEANT: SIR LANCELOT DU LAC (MR. F. E. BATES, A MEMBER OF THE MANCHESTER POLICE FORCE) ENCOUNTERS GIANT TARQUIN (MR. M. GASKELL)—AN INFORMAL REHEARSAL.



IN 1894: QUEEN VICTORIA KNIGHTING THE THEN LORD MAYOR OF MANCHESTER, SIR ANTHONY MARSHALL—A SCENE FROM THE CONCLUDING EPISODE ILLUSTRATING HER MAJESTY'S VISIT TO OPEN THE MANCHESTER-SHIP CANAL. (Fox Photos.)

In celebration of the centenary of its Charter, granted in 1838, Manchester organised a grand Historical Pageant illustrating scenes in the city's memorable past. It was given originally from June 27 to July 2, with such success that two further performances were arranged, for July 7 and to-day (July 9) respectively. The Pageant begins with a Prologue in which Manchester children see in vision the city's site when it was a wild woodland region, and the goddess Truth shows them the victory of Sir Lancelot of the Lake over the Giant Tarquin, of local legend, symbolising the triumph of modern progress over the powers of darkness and obstruction. Then follow ten Episodes—(1) The Founding of the

Roman fort Mancunium, A.D. 79; (2) King Edward ("the Elder") includes Mameceaster in his dominions, A.D. 924; (3) Manchester Receives its First Charter from Thomas Gresley, A.D. 1301; (4) King Henry VII. visits Manchester, A.D. 1495; (5) Lancashire Musters Her Men on the Approach of the Spanish Armada, A.D. 1588; (6) Chetham's Hospital Founded, A.D. 1654; (7) Prince Charlie Visits Manchester, A.D. 1745; (8) The Incorporation of the Borough of Manchester, A.D. 1838; (9) The Cotton Famine, A.D. 1864; and (10) Queen Victoria Opens the Manchester Ship Canal, A.D. 1894. The Pageant concludes with a spectacular tableau, illustrated in our right-hand centre photograph.

"HOW WAS THAT?" CRICKET MEMORIES BY A "POLITE STUMPER."

"BEHIND THE WICKET": By W. A. OLDFIELD.*

An Appreciation by SIR JOHN SQUIRE.

CRICKET books are numerous enough, but they are not always good, even—perhaps especially—when they bear the names of famous players. Too often the sparkler in the field proves a dull dog in print, and sometimes there is reason to suppose that a professional (not cricketer, but journalist) has been employed to "work up material" and that the wrong one has been chosen. Mr. Oldfield's book is one of the exceptions: it has been good to read now, and will be good always for "dipping" and for reference. It contains, for instance, an ample record of the A.I.F. team just after the war, which I know not where to find elsewhere.

Mr. Cardus says, in his characteristically elegant introduction: "A more polite stumper than Oldfield was never known. It must have been a pleasure to get out to him. Most wicket-keepers roar to high heaven as they seize their opportunities; once I was stumped in a Club match by Duckworth, and I felt that I had been sandbagged. Oldfield did his fell work stealthily and courteously. A sudden swoop, the flash of a bail in the sunshine—then you saw Oldfield turning to the umpire, addressing him quietly but strictly on a point of order: 'How was that?' Almost a request for information. And to the fallen batsman Oldfield seemed to say: 'I am so sorry, but what could I do? Law 23, you know. Of course, it should really be amended. So unpleasant to do anything mean behind one's back. Still, there you are. Better luck—perhaps—next innings.' " That, perhaps, is a mild over-statement: there are photographs of Oldfield in this book with gloves upraised and mouth very wide open with something more of an appeal than a whispered apology. But it is in essence true. Oldfield was as modest in the field as he was efficient. So he is in the book; such is his enthusiasm, modesty and reverence for the heroes of the past that even now he can hardly realise that he will now be numbered with them.

There is no doubt of it—and had some Australians had their way, both he and Grimmett would be playing on the present tour. At the end of the book there are some statistics, personal and general, supplied by a friend. Oldfield, in all, played in 38 matches for Australia against England; only five Australians have appeared in more (though Bradman should some day join the company), and none of these were wicket-keepers. He has caught or stumped 90 men in matches against England; the bag of his nearest rival, Blackham, was 59. Up to the beginning of this season he was still (though Ames may join him) the only wicket-keeper from either country who had scored over 1000 runs in Test Matches. It is entirely against his theory, because he doesn't think that either slow bowlers or wicket-keepers should make runs. In retrospect one remembers how often one used to remark: "Here is Oldfield with his usual annoyingly useful knock"; but the figures are really impressive. The man who does not make centuries, but is liable to make anything from 20 to 40 runs even when things are going badly, particularly if his runs are regarded as being thrown in with a pound of tea, as those of a wicket-keeper usually are, is an asset to his side. In 62 Test innings, Oldfield made 1116 runs; he had an average of 23.25 (as good as George Giffen's or Bannerman's), though his top score was only 62—"times not out," of course, counting somewhat, though that cuts both ways with so steady a man. When one adds that in the fourth Test at Melbourne in 1925 he got rid of 5 players in an innings; that he made 6 catches in the Lord's match

in 1930; that in that year he took 15 wickets in the five games; and in 1934, 14 (the highest totals in Test Matches in England), one wishes one could, since he is here, have just one more chance of seeing him play, if only in a county match. But perhaps that wouldn't be according to the Australian notion of "the rigour of the game." When a few years ago our touring side, at Brisbane, was reduced to prize-crew level by accident and illness, and Warner and Hobbs emerged from their lean and slippered pantaloons to fill the gaps, and fill them very well, Australian critics were severe because, like Matthew Arnold in "Max's" cartoon, we did not appear to be "wholly serious." The

for the loss of 6 wickets (the score-board not having allowed for a 700 score, the scorers had to use paper), and then had to struggle to make 72 to win.

But there is much more not to be found elsewhere. These are the judgments of a sage, dispassionate and sympathetic human being, whose partisanship never gets the better of his sense of fact, and who feels in his bones that the World had much better be working it out in Test Matches (if they must have a test of their virility) than with bombs.

His judgments on all sorts of cricketers he has watched are a mixture of the confident and the diffident. Only in one regard is he firm. I don't think that he mentions the phrase "body-line"; but he is evidently as furious as he is able to be about our sending out to Australia a galaxy of fast bowlers who were to bump on the leg stump with a crescent of "leg-slips" and "sillies" around them. I have known captains take off a bowler because he was "bowling at the man"; I have done it myself. I have known stricter and more elevated cricketers who have said: "If a man can't take a long-hop on the leg side, he had better not be in first-class cricket." Jardine and Larwood, I am certain, were not willing to produce anything they were not prepared to face; the English team against Gregory and Macdonald were bruised a great deal, and even a week ago the blow Hammond got on his arm might have produced a roar of indignation at Sydney. We shall probably, within the Empire, come to some sort of rule that a fast bowler on a bumping wicket shall not bowl on or outside the leg-stump, and place his field accordingly.

But the last thing I meant to do about this kindly and knowledgeable book was to blow old embers into flames. There resides in it not only the soul of the old cricket (and, on the strength of it, I am sending to Mr. Oldfield my unique inscribed presentation copy of "Felix on the Bat," to be left by him either to his children or to some Antipodean pavilion which I shall never see), but the passion of a man who wants to improve cricket everywhere and give everyone a chance. He has a chapter on wicket-keeping which ought to be read and followed by every games-master at every school in England; if studied it should abolish clumsiness. There is a chapter on the training of youth to cricket. It is utterly true that we take no trouble here about it. Village grounds are improving; but most of them still leave much to seek. It is all very well to play once a year on bumpy wickets, with hay beyond and the reminiscences of cows; any first-class cricketer likes it as a change, when he is compelled to have a dip and a decent stroke along the ground is either no run or a run-out. But the

good cricketers don't like it all the time; and the villagers don't like it at all, except for the traditional smiting blacksmith, who finds he can make runs when better people can't.

While the National Playing Fields Association is so hard at work giving an outlet to the people in our overcrowded towns, something might be done for our village clubs. I have known some where years of pennies have had to be collected in the local inn for a motor lawn-mower. I know some where very promising bats and bowlers have never known what it was to play on a reasonable pitch.

This doesn't seem to be the case in Australia, where they are all sedulously weeded out. Mr. Oldfield has a wise chapter on this, and a very wise chapter on wicket-keeping. That last is so good that I felt "Almost thou temptest me to be a wicket-keeper." I have never been behind the stumps in my life. "Perhaps that is what you were made for," whispers the Demon, "since you were not a bat or a bowler."

To Our Readers and Photographers at Home and Abroad.

THE ILLUSTRATED LONDON NEWS" has always been famed for its treatment of the various branches of Science. Its archæological articles and illustrations are known throughout the world, and its pages dealing with Natural History and Ethnology are of equal value. These and other subjects are dealt with in our pages in a more extensive way than in any other illustrated weekly journal. We take this opportunity, therefore, of urging our readers to forward to us photographs of interest in these branches of Science.

Few people visiting the less-known parts of the world fail to equip themselves with cameras, and we wish to inform explorers and others who travel that we are glad to consider photographs which show curious customs of various nationalities, civilised and uncivilised, their sports, habits, and costumes; in fact, anything of a little-known or unusual character.

We are very pleased to receive also photographs dealing with Natural History in all its branches, especially those which are of a novel description. Our pages deal thoroughly with unfamiliar habits of birds, animals, fishes, and insects.

To Archæologists we make a special appeal to send us the results of recent discoveries.

In addition, we are glad to consider photographs or rough sketches illustrating important events throughout the world; but such contributions should be forwarded by the quickest possible route, immediately after the events.

We welcome contributions and pay well for all material accepted for publication.

When illustrations are submitted, each subject sent should be accompanied by a suitable description.

Contributions should be addressed to: The Editor, *The Illustrated London News*, 32-34, St. Bride Street, London, E.C.4.

British public, as has often been remarked, is faithful to old favourites. Just as it will always flock to Special Matinées of Old Stars, and grumble that Marie Lloyd is no longer there, so it would like a final Festival, with all the retired Australians now present turning out (I know Mailey is here, for I have seen and spoken to that venerable figure, and I am credibly told that Macartney is here) against a veteran side of Englishmen who might, at any age from forty to sixty (even Mr. Fry might unlimber his umbrella for his bat), loosen their sclerotic limbs.

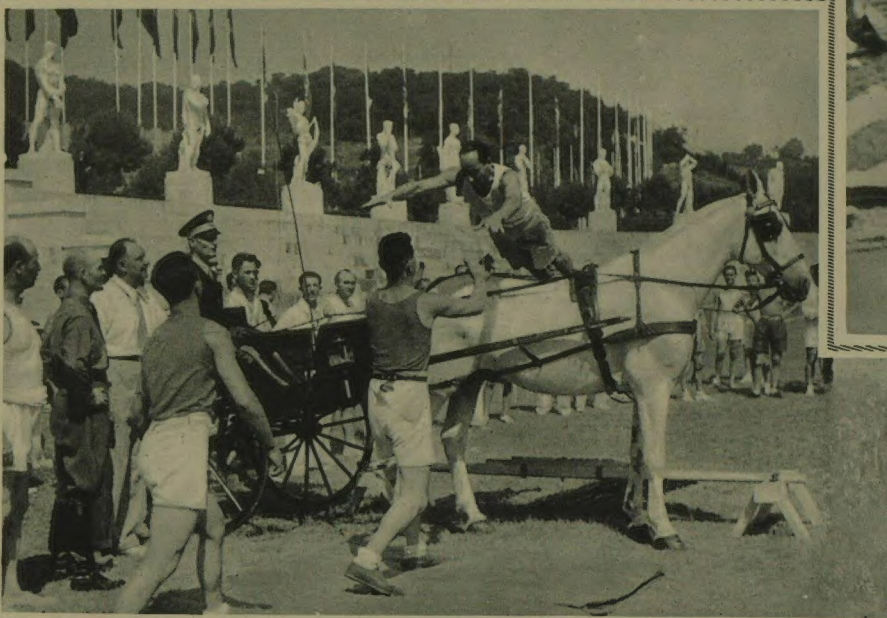
There are many records of matches in Mr. Oldfield's book; a twice-and-thrice told tale as far as the Tests are concerned, though, since he is a modest person and writes naturally, there is a special touch to his descriptions, and there is a pleasure in reading again about such matches as that first Test he played in at the Oval, when he let only one bye past, though England scored 647 in two innings; and that other match at Lord's in 1930, when Australia scored 729

* "Behind the Wicket." My Cricketing Reminiscences. By W. A. ("Bert") Oldfield. With a Foreword by Neville Cardus, and 16 Illustrations. (Hutchinson; 10s. 6d.)

FITNESS TESTS FOR FASCIST LEADERS: BAYONET-JUMPS; BURNING HOOPS.



THE SECRETARY-GENERAL OF THE FASCIST PARTY JUMPING THROUGH A BURNING HOOP: SIGNOR STARACE COMPETING IN A PHYSICAL FITNESS TEST WATCHED BY SIGNOR MUSSOLINI (IN BACKGROUND). (L.N.A.)



DIVING OVER A HORSE HARNESSSED TO A TRAP IN THE FORO MUSSOLINI: SIGNOR STARACE COMPETING IN THE PHYSICAL FITNESS TESTS ARRANGED BY THE DUCE FOR HIS OFFICIALS. (Associated Press.)



ONE OF THE MOST FORMIDABLE OF THE TESTS, IN WHICH TWO COMPETITORS WERE SLIGHTLY INJURED: SIGNOR STARACE, WHO WAS SUCCESSFUL IN ALL THE EVENTS, CLEARING AN UPRIGHT ROW OF BAYONETS. (S. and G.)



DIVING OVER A BAREBACKED HORSE UNDER THE EYES OF SIGNOR MUSSOLINI: SIGNOR ALFIERI, MINISTER OF POPULAR ENLIGHTENMENT, TAKING A FLYING LEAP OVER A LIVING "OBSTACLE," WATCHED BY FELLOW-OFFICIALS. (S. and G.)



CLEARING AN OBSTACLE, WHICH CLAIMED TWO "VICTIMS," WITH THE GREATEST OF EASE: A PARTY OFFICIAL BEING CAUGHT IN MID-AIR AFTER JUMPING A RACK OF RIFLES WITH FIXED BAYONETS. (Wide World.)

A series of physical fitness tests was recently ordered by Signor Mussolini for provincial Fascist secretaries and high officials of the Party Directorate. These tests were held in the Fascist Academy at the Foro Mussolini, and the first event was a swimming race in the covered swimming-bath, on June 30, at which the majority acquitted themselves well. On the following day the tests were even more strenuous, and the Fascist officials found themselves expected to vault over a horse, unharnessed and harnessed to a trap, over an upright row of rifles with fixed bayonets, and through a burning hoop. Signor Mussolini was present. Of

the sixty-four competitors, only eight completed all the tests successfully, one competitor was injured after a difficult jump, and two were slightly injured by falling on the bayonets. On the last day a horsemanship test was held over a 1000-metre course with eight obstacles, and the results were more satisfactory, as thirty-two competitors passed. Signor Starace, the Secretary-General, competed successfully in all the events. On July 4 Signor Mussolini summoned all the participants to a meeting, which was awaited with great interest, as the Duce insists on the party officials being physically fit.

BRITISH SHIPS BOMBED IN A "BRITISH-OWNED" PORT IN SPAIN.



GANDIA, THE PORT ON THE SPANISH COAST NEAR VALENCIA, WHERE WHARFS AND QUAYS ARE LEASE-OWNED BY BRITISH COMPANIES, AND A RAID BY SPANISH NATIONALIST AIRCRAFT SANK BRITISH SHIPPING AND DAMAGED BRITISH PROPERTY: A GENERAL VIEW JUST BEFORE THE RAID OCCURRED.



GANDIA PHOTOGRAPHED WHILE THE RAID WAS TAKING PLACE: THE EXPLOSION OF SOME OF THE TWENTY BOMBS DROPPED; AFTER WHICH, IT IS ALLEGED, THE RAIDER FLEW ROUND MACHINE-GUNNING THE TOWN.



CONCRETE EVIDENCE OF THE EFFECTS OF THE RAID AT GANDIA: WRECKED WAREHOUSES ON THE QUAY, WHERE MUCH BRITISH PROPERTY WAS DAMAGED.



ON THE DECKS OF THE "ARETHUSA," FROM WHICH THESE PHOTOGRAPHS WERE TAKEN: REFUGEE CHILDREN.



THE SINKING OF BRITISH SHIPS ON THE SPANISH COAST BY NATIONALIST BOMBERS—A MATTER WHICH IS AROUSING CONSIDERABLE DISCUSSION IN THIS COUNTRY: THE BRITISH STEAMER "ARLON" IN FLAMES AFTER BEING BOMBED OFF GANDIA; WITH THE MASTS OF ANOTHER SUNKEN BRITISH SHIP IN THE FOREGROUND.



ONE OF THE SEVEREST BRITISH LOSSES AT GANDIA: THE DREDGER WHICH WAS HIT BY A NUMBER OF BOMBS, SEEN ON HER BEAM ENDS.



ANOTHER BRITISH SHIP SUNK AT GANDIA: ALL THAT REMAINED OF A SCHOONER AFTER SHE HAD BEEN BOMBED.

Considerable concern and no small amount of discussion have been aroused in this country by the continued bombing of British ships in Spanish Government ports by General Franco's aeroplanes. Sir Robert Hodgson, the British agent in Burgos, returned to London recently to report on the attitude of General Franco's Government to the British protests, and what proposals may have been made to meet them. Sir John Simon (in the absence of the Prime Minister) made a statement in the House on July 4 in which he mentioned that General Franco denied that British ships had been singled out for attack, and had also made suggestions for establishing a port in which ships would be immune. The photographs on

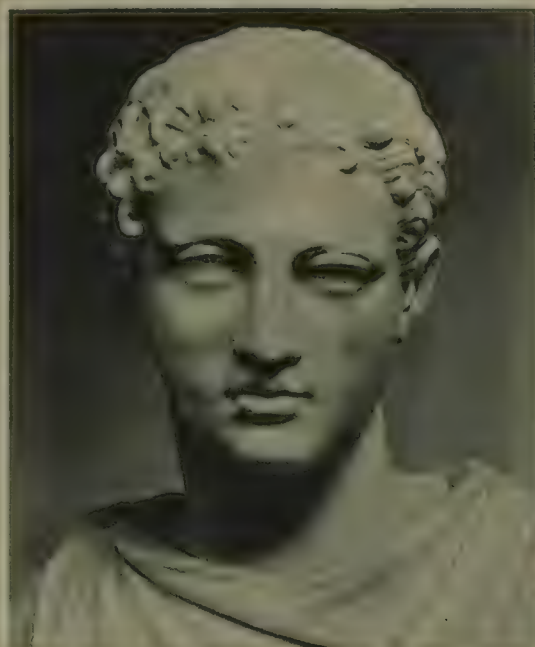
this page illustrate the attack made by Nationalist aeroplanes some time ago on the port of Gandia, where the port and warehouses, quays and dredging-rights are lease-owned by British companies. Gandia (which lies about forty miles down the coast from Valencia) is used exclusively for the shipment of fruit and vegetables and has no military importance. A British dredger was hit by no fewer than five bombs. One warehouse was destroyed by fire and another badly damaged. Cranes and trucks were wrecked and part of the track torn up. Mr. Edward Apfel, the manager of a British company there, is reported to have described the raid as "deliberate aggression against British property." (Fox Photos.)

GREEK AND GRÆCO-ROMAN ART: NEWLY-FOUND SCULPTURES AT ATHENS.

(BY THE AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS.)



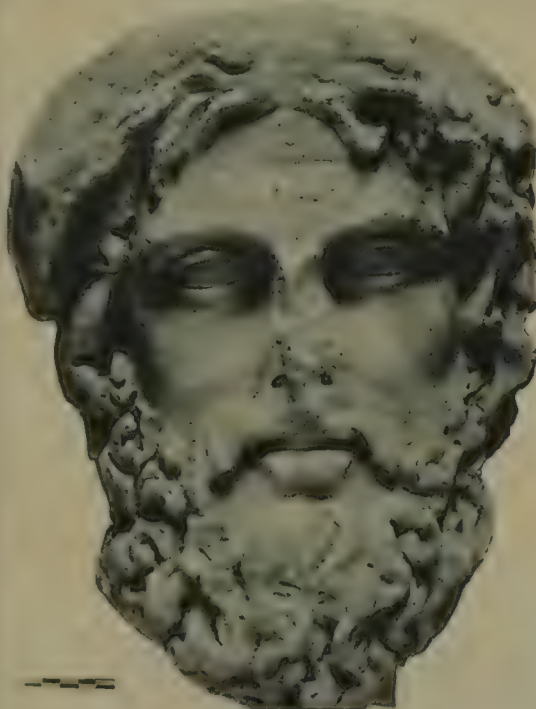
1. A RARE TYPE OF HERM WITH A WOMAN'S HEAD INSTEAD OF HERMES': (RIGHT) A TERRACOTTA MOULD FOUND IN A HELLENISTIC PERIOD DEPOSIT; (LEFT) A MODERN CAST THEREFROM.



2. A BEARLESS HERMES: THE HEAD (MADE SEPARATELY AND FIXED INTO THE NECK) OF THE NEWLY-DISCOVERED STATUETTE SEEN IN THE ADJOINING ILLUSTRATION (FIG. 3).



4 AND 5. (LEFT) HERMES BEARDED—A FINE ROMAN COPY IN MARBLE OF A WORK BY ALCAMENES; (RIGHT) A COLOSSAL MARBLE HEAD PROBABLY REPRESENTING A ROMAN EMPEROR IN THE GUISE OF ZEUS.

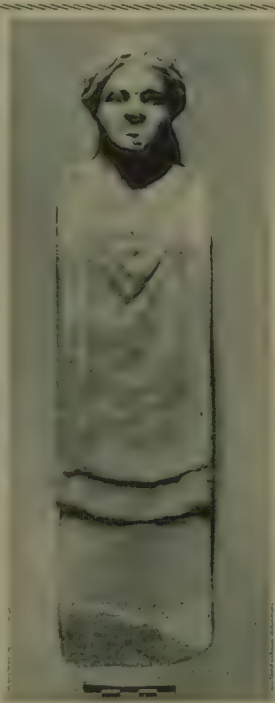


3. WITH WINGED ANKLES AND HOLDING THE CADUCEUS: A STATUETTE OF HERMES—A ROMAN COPY OF A GREEK WORK PERHAPS OF THE EARLY FOURTH CENTURY B.C.



6. (LEFT) A SMALL MARBLE HEAD OF A YOUNG ATHLETE: A ROMAN WORK DURING THE EARLY PERIOD OF ROME'S RULE IN GREECE.

7. (RIGHT) ANOTHER HERM (BESIDES THAT IN FIG. 1 ABOVE) OF UNUSUAL TYPE, SURMOUNTED WITH A WOMAN'S HEAD: AN EXAMPLE IN MARBLE.



8. A BROKEN MARBLE RELIEF OF THE FIFTH CENTURY B.C.: A FRAGMENT FROM THE ELEUSINION REPRESENTING TRIPTOLEMOS SEATED IN A SERPENT-WHEELED CHARIOT, WITH PERSEPHONE STANDING BEHIND.

Since several of the above sculptures (which illustrate Professor Shear's article on the next page describing discoveries in the Athenian Agora) are Roman work, it may be interesting to recall conditions at Athens after Greece became subject to Rome. "Under the Romans," says Smith's "Classical Dictionary," "Athens continued to be a great and flourishing city, and retained many privileges when the south of Greece was formed into the Roman province of Achaia. It suffered

greatly on its capture by Sulla, B.C. 86. It was at that time, and also during the early centuries of the Christian era, one of the chief seats of learning; and the Romans were accustomed to send their sons to Athens, as to the University, for the completion of their education." Triptolemos, represented in Fig. 8, was regarded in Greek mythology as inventor of the plough and agriculture. As favourite of the goddess Demeter, he was the hero of the Eleusinian Mysteries.

THE WONDER CITY OF ANCIENT GREECE YIELDS NEW SECRETS:

THE EIGHTH SEASON OF DISCOVERIES IN THE AGORA AT ATHENS: FRESH LIGHT ON ITS TOPOGRAPHY AND POLITICAL ASSOCIATIONS, WITH IMPORTANT RELICS OF GREEK ART IN SCULPTURE AND DECORATED POTTERY.

By THEODORE LESLIE SHEAR, Professor of Classical Archaeology, Princeton University; Field Director, American School of Classical Studies at Athens; Director of the Agora Excavations. (See Illustrations on pages 57 and 59.)

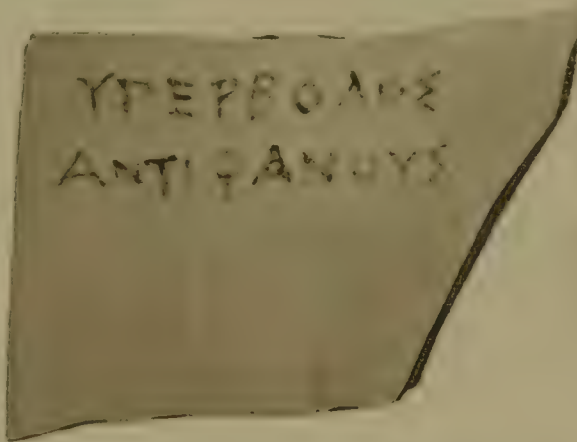
THE excavation of the ancient Agora of Athens by the American School has continued to produce important results during the eighth season of work which has just been concluded. Following an annual custom, a brief report on the more significant discoveries is here promptly presented to the readers of *The Illustrated London News*. The greater part of the area of the Agora has now been cleared and the identifications of many public buildings of the city are firmly established. If one entered the Agora in the north-west corner, coming from the direction of the Dipylon, as Pausanias did in the middle of the second century of our era, one would reach a cross-street leading to the south, and would find at the junction of the streets the Altar of the Twelve Gods, which served as a milestone by which distances from the city were measured. The cross-street passes in front of various buildings which have been previously excavated and described. At its south end, just east of the Tholos, it forks into two branches, and at the fork a boundary stone of white marble, dating

statement that it was erected in the Eleusinion, and by the discovery in the vicinity of many pieces of the stele with the list of the confiscated effects of Alcibiades, which was also set up in the Eleusinion.

Additional important evidence for the proximity of the sanctuary of the Eleusinian deities was the presence of six buried deposits of *kernoi*, the type of vase peculiar to the worship of Demeter, in which the first fruits of the field were offered to her (Fig. 10). They had been carefully packed in cuttings of the bedrock, where they had been periodically deposited by the priests when the sanctuary became overcrowded with cheap offerings. Such burials, however, would not have occurred far from the sanctuary where the offerings had been originally dedicated.

Finally, several fine, though fragmentary, pieces of relief sculpture from the area picture Eleusinian subjects. One of these is part of a dedicatory marble plaque with a scene representing Triptolemos, in a chariot with serpent wheels, receiving instructions from Demeter to go forth throughout the world and teach men husbandry (Fig. 8). Preserved are part of the chariot, the torso of Triptolemos, and the lower half of a draped female figure standing behind the chariot. On the evidence of similar reliefs found at Eleusis the woman behind the chariot is Persephone, since Demeter stood in front of it. The workmanship is beautifully executed and the piece should be dated in the fifth century B.C.; it was undoubtedly dedicated in the Eleusinion. Since no foundations for a building of any kind appeared in the area east of the street, it is conjectured

Sculpture. Some fine pieces of sculpture were secured during the season, a few of which will be described. The earliest piece is the battered head of an archaic Kore made of Island marble, which was found in a well with Roman contents located at the base of the Acropolis slope. It closely resembles one of the Korai



9. USED BY AN ATHENIAN VOTER 2355 YEARS AGO AT A BALLOT WHICH BROUGHT ABOUT THE ABOLITION OF OSTRACISM: AN OSTRAKON BEARING THE NAME OF HYPERBOLOS, SON OF ANTIPHANES, THE LAST ATHENIAN BANISHED BY THAT SYSTEM.



10. A DISCOVERY WHICH HELPED TO LOCATE THE ELEUSINION IN THE ATHENIAN AGORA: A GROUP OF KERNOI FROM BURIED DEPOSITS—VASES OF PECULIAR SHAPE WHICH WERE USED ONLY FOR OFFERINGS TO THE ELEUSINIAN DEITIES, DEMETER AND PERSEPHONE.

from the sixth century before Christ, was found standing in its original position.

The market is a post, measuring 3 ft. 10 in. high by 1 ft. wide, which has an inscription cut along the edge across the top and down the right side (Fig. 11). This inscription, which is cut with carefully-made archaic letters of the latter part of the sixth century B.C., reads in translation: "I am the boundary stone of the Agora." The post had been set down through a pre-existing layer of road gravel into a hole in the bedrock, and it was completely concealed by the higher road-level of later classical times. This discovery provides valuable information relative to the limits of the Agora in the sixth century B.C.

The main street from the Dipylon, after passing the Altar of the Twelve Gods, runs through the north-eastern part of the excavated area and thence ascends towards the Acropolis on the east side of the Agora, where it is preserved to its full width of about thirty feet. This is undoubtedly the "Dromos" along which the Panathenaic procession proceeded from the Kerameikos to the Acropolis. High on the slope at a curve in the road ancient references designate the location of the Eleusinion, the sanctuary in Athens dedicated to the Eleusinian goddesses, Demeter and Kore (Persephone).

The excavations have produced much significant evidence indicating the proximity of the Eleusinion at a point which is topographically in accord with the ancient references. Within a restricted area east of the street, where it curves gently to take a course which would pass between the Areopagus and the Acropolis, many marble blocks were found which bear inscribed dedications to Demeter and Kore. One of these is a large statue-base which lay beneath the Valerian Wall. The inscription records that Demopeithides dedicated to Demeter and Kore statues of his father, Physteus, and of his mother, Peisikrateia. The sculptor of the statues is named Theoxenos. The inscription is dated by the shapes of the letters in the latter part of the fourth century B.C., but none of the names is otherwise known. Besides the dedications, further evidence was provided by an inscribed decree from the area, which bears the

that the sanctuary lies on the west side of the street in a block which will be excavated in the next campaign. But the determination of even the approximate site of the Eleusinion is most valuable for the topographical study of the entire Agora.



11. "I AM THE BOUNDARY STONE OF THE AGORA": A MARBLE PILLAR, THUS INSCRIBED ACROSS THE TOP AND DOWN THE RIGHT EDGE, FOUND STILL STANDING WHERE IT WAS ERECTED SOME 2500 YEARS AGO—A VALUABLE CONTEMPORARY KEY TO THE LIMITS OF THE ATHENIAN AGORA IN THE SIXTH CENTURY B.C. (3 ft. 10 in. high.)

on the Acropolis and probably was itself originally dedicated there. The style of the head is early Attic and it is presumably to be dated near the end of the third quarter of the sixth century B.C. Another marble head, which is perfectly preserved, is that of Hermes (Fig. 4), which has been broken from a post and was, therefore, originally the crowning member of a herm. The head is of the usual type, with ringlets on the forehead, long curls, drooping moustache, and full beard. It is a copy of the Hermes of Alcamenes, but it is wrought in the excellent technique of early Roman times.

Equally well preserved is a small complete statue of Hermes (Figs. 2 and 3). The god stands with his weight borne on the right leg and with the left knee slightly bent. The lower right leg is supported against the trunk of a palm-tree. He holds the winged caduceus along his left forearm, and has small wings tied with ribbons around the ankles. The head was made separately and was set with a tongue in the hollow of the neck. The modelling of the cheeks and of the body is fair. It is a good Roman copy of a Greek work of perhaps the early fourth century B.C., and may have been made in the Augustan period; it was broken and thrown into a well at the end of the fifth century A.D.

Hermes of the common type, with the bearded or beardless head of Hermes surmounting a post, are frequently found in the excavations, since they were popular throughout the city, standing in public places and in private houses. A rarer type is that in which the post is crowned by the head of a woman. Two examples of this type were found this year, one of marble (Fig. 7) and the other in the form of a terracotta mould for a figurine (Fig. 1). Other sculptures of the season's harvest include a small head of an athlete (Fig. 6), and a head of colossal size portraying the type of a Roman Emperor represented in the aspect of a god, possibly Zeus (Fig. 5).

Vases. The season has been rich in the production of early vases, many of which came from wells on the slope of the Acropolis. A Proto-Attic *amphora* well illustrates the ceramic experimentation which was current in Athens during the seventh century B.C. The body of the vase is decorated with a series of whimsical designs arranged without order or symmetry: a meander pattern in two vertical panels on the extreme left, followed by a large blossoming shrub, a scroll motive with the tips represented as flowers, and a pair of prancing horses (Figs. 12 and 13). Subsequently, Attic taste was influenced by decorative motives introduced from the East, and birds and animals, often of fantastic type, appear in profusion on the vases. A handsome example of this orientalisizing style of the first quarter of the sixth century B.C. is a large stand which served as a support for a vase (Fig. 14). The decoration is arranged in four horizontal bands encircling the stand, in which are closely crowded the animals and birds: lions, panthers, boars, sirens, cocks, an eagle, and many geese. The free use of purple and white adds greatly to the richness of the general effect.

A small alabastron of the second quarter of the sixth century is notable for the delicacy of its workmanship (Fig. 15). In this case the decorative zone is filled with human figures, of which the most prominent is a winged woman who is running to the right with her head turned back to the left. On either side of her stands a man draped in a long cloak who is holding a spear. The secondary group of the scene consists of five standing men, four of whom hold spears. Here again much purple and white colour is preserved on the figures. [Continued on page 90.]

GREEK DECORATION FROM EARLY TO ROMAN TIMES: ATHENS DISCOVERIES.

FIGS. 12 TO 15 FROM WATER-COLOURS BY PIET DE JONG. FIGS. 16 TO 18 FROM PHOTOGRAPHS BY THE AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS. (SEE FACING ARTICLE.)



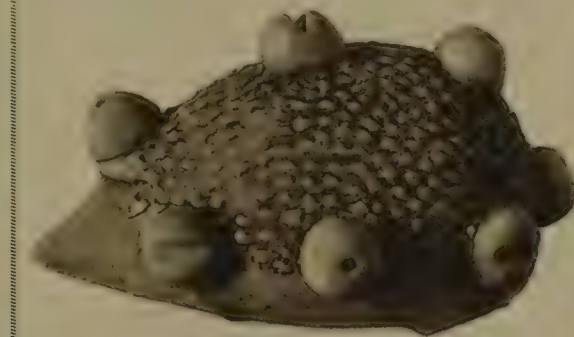
12. A DRAWING OF THE COMPLETE DECORATIVE FRIEZE ON THE VASE SEEN IN FIG. 13 (TO RIGHT): MEANDER PATTERNS, A BLOSSOMING SHRUB, A SCROLL MOTIVE, AND PRANCING HORSES.



14. EASTERN ANIMAL MOTIVES IN GREEK POTTERY: A BLACK-FIGURED VASE-STAND OF THE EARLY SIXTH CENTURY B.C., WITH LION, PANTHER, BOAR, COCKS, GEESSE, AND A SIREN. (12½ in. high.)



15. DATING FROM THE SECOND QUARTER OF THE SIXTH CENTURY B.C.: A SMALL BLACK-FIGURED ALABASTRON OF DELICATE WORKMANSHIP.



16. (ABOVE) A SMALL TERRACOTTA HEDGEHOG CARRYING GRAPES SPEARED ON ITS QUILLS AS FOOD FOR ITS YOUNG. (FOURTH CENTURY B.C.)



17. (RIGHT) RECALLING "PUSS IN BOOTS" AND "THE OLD WOMAN WHO LIVED IN A SHOE": A TERRACOTTA LAMP OF THE ROMAN PERIOD.



13. A WINE-JAR DATED IN THE SECOND QUARTER OF THE SEVENTH CENTURY B.C., IN THE EXPERIMENTAL STYLE THEN CURRENT: A PROTO-ATTIC OENOCHOE. (SEE FIG. 12.)



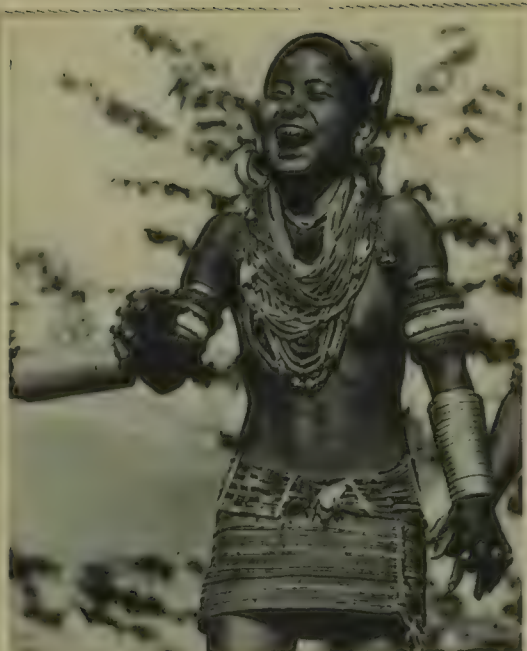
18. WITH A COMBAT DESIGN CONFUSING THESEUS AND HERACLES (INDICATED RESPECTIVELY BY A DOUBLE-AXE AND A CLUB [BOTH ON THE RIGHT]): A BLACK-FIGURED AMPHORA OF THE SIXTH CENTURY B.C.

In his article on the facing page, which these photographs illustrate, Professor Shear describes new discoveries during the eighth season of excavations in the Athenian Agora, conducted under his direction for the American School of Classical Studies at Athens. The results in previous seasons, as he recalls, have been similarly illustrated year by year in our pages. Taken as a whole, the work accomplished on the site of the Agora, the centre of Athenian public life, has

been of outstanding importance not only from a topographical point of view, by locating the positions of various buildings and streets in ancient Athens, but also from the numerous relics of Greek art at various periods brought to light. In Fig. 18 above, the knotted club and the quiver hung from the tree suggest attributes of Heracles (Hercules), though the right-hand figure wields a double-axe, a Minoan weapon suggesting the adventures of Theseus in Crete.

NAGA HEAD-HUNTERS' WOMENFOLK: DRESS, ORNAMENT AND CUSTOMS.

PHOTOGRAPHS BY DR. CHRISTOPH VON FÜRER-HAIMENDORF.
(WORLD COPYRIGHT RESERVED.)



WEARING ONLY A NARROW SKIRT AND DECKED WITH ALL THE ORNAMENTS THE FAMILY POSSESSES: A PERFORMER IN THE GIRLS' DANCE AT THE SPRING FESTIVAL.



CARRYING THEIR BASKETS BY MEANS OF A "TUMP-LINE": TWO KONYAK NAGA GIRLS ON THEIR WAY TO THE JUNGLE TO COLLECT WOOD.



THE BELLE OF A KONYAK VILLAGE WITH THE ORNAMENTS SHE WEARS EVEN WHEN GOING TO HER WORK IN THE FIELDS: A TATTOOED CROSS ADORNS HER ABDOMEN.



A KONYAK GIRL'S "JEWELLERY": ORNAMENTS OF VALUABLE OLD STONE BEADS, IMPORTED GLASS NECKLACES AND BRASS ARMLETS MADE BY THE *cire perdue* PROCESS.



WITH HER HAIR CROWNED WITH A BAND OF GLASS BEADS AND A BIG FRESH LEAF: THE DAUGHTER OF THE CHIEF OF LONGKHAÏ.



WEARING HER HAIR SHORT, AS ONLY MARRIED WOMEN IN HER TRIBE ARE ENTITLED TO LONG HAIR: A GIRL OF THE EASTERN ANGAMI NAGAS.



RETURNING IN THE EVENING FROM THE FIELDS: A NAGA WOMAN CARRYING A HEAVY LOAD OF TARO AND VEGETABLES FOR THE FAMILY'S DINNER.



APPEARING TO BE TOOTHLESS OWING TO THE HABIT OF BLACKENING THE TEETH: A KONYAK NAGA GIRL LAUGHING HEARTILY AT A GOOD JOKE.



DRESSED IN A NARROW COTTON SKIRT—THE ONLY GARMENT WORN BY THE WOMEN OF SOME VILLAGES: A KONYAK GIRL GOING TO CUT WOOD.

OUR readers will remember Dr. Christoph von Fürer-Haimendorf for his descriptions of life among the head-hunting Nagas in the remote hill-country between Assam and Burma and his fine photographs which were reproduced in our issues of June 26 and July 3, 1937, and February 5 this year. On this

and the facing page he illustrates the life of the women of these tribes and states: "As among so many primitive peoples, the women of the Naga tribes play a less conspicuous rôle than that of their menfolk. Head-hunting and other sensational customs, which arouse the interest of travellers, touch feminine life only indirectly, and

(Continued opposite.)

THE LIFE OF WOMEN AMONG A PEOPLE
UNTOUCHED BY CIVILIZATION:
DOMESTIC ACTIVITIES IN VILLAGES OF HEAD-HUNTING NAGAS.



CARRYING WATER FROM THE SPRING UP TO THE VILLAGE IN LONG BAMBOO VESSELS WHICH ARE PLACED IN BASKETS SUPPORTED BY A "TUMP-LINE": KONYAK GIRLS STOPPING TO QUENCH THEIR THIRST ON THE WAY.

Continued.
the magnificent ornaments of the men on ceremonial occasions overshadow the more modest appearance of the women. Thus comparatively little is known of the Naga women, for their initial shyness towards strangers makes even an approach by camera difficult, and few pictures exist which do justice to their natural charm and cheerfulness. It was only after I had lived for about six months among the Konyak Nagas that I succeeded in photographing the women at their daily work, their toilette, and their dances. Then I realised that their social position is by no means inferior to that of the men. A Konyak girl enjoys an amount of personal liberty which compares most favourably with that of a woman in the more civilised parts of India. The married women are the respected partners of their husbands. Certainly their life is not an idle one, for they do their full share of work on the rice-fields besides the work of the house. Yet it seems to me that they are as happy as the women of any other people.



SPINNING THE SOFT BARK OF A SHRUB (*DEBREGEASIA VELUTINA*) INTO THREAD WITH PRIMITIVE "SPINNING-WHEELS": TWO KONYAK GIRLS AT THEIR HOUSEHOLD TASKS WEARING LOINCLOTHS WOVEN OF SUCH BARK-THREADS.



HELPING THE DAUGHTER OF THE CHIEF OF LONGKHAI WITH HER COIFFURE: AN OLDER WOMAN BRUSHING HER HAIR WITH A BRUSH MADE OF PANDANUS FRUIT WHILE THE GIRL HOLDS HER LEAF "CROWN."



WITH HER SMALL DAUGHTER GAILY BEDECKED WITH HORNBILL FEATHERS: THE WIFE OF A KONYAK CHIEF CARRYING HER CHILD ON HER BACK AS IS CUSTOMARY.

BOOKS OF THE DAY.

IT might have been supposed that if there were one occupation more than another which could be pursued—

In a contemplative fashion
And a tranquil frame of mind,

it would be the compilation of a literary work of reference. I was a little surprised, therefore, to find a certain element of contention in the author's introduction to "RACIAL PROVERBS." A Selection of the World's Proverbs arranged Linguistically. By Selwyn Gurney Champion, M.D. With Authoritative Introductions to the Proverbs of 27 Countries and Races, and Frontispiece Map of Africa showing language families (Routledge; 35s.). The sectional introductions are all written by distinguished specialists, including Sir E. Denison Ross (on Persian proverbs) and Dr. R. R. Marett, on the African section.

This is a portly tome, though not cumbersome, that contains a vast collection of proverbs of many nations (26,000 from 186 languages and dialects), classified on a well-considered system, clearly printed in convenient tabular form, documented by a twenty-page bibliography of authorities consulted, and very elaborately indexed, both under subject-matter and chief words, besides a sub-index under "Race," and a linguistic and geographical index. All the foreign proverbs, which form the bulk of the book, are given only in English. As it was found impossible to give them all in the original languages as well as in translation, it was decided not to give any in that double form. Exceptions might perhaps have been made, I think, of the more widely known European languages, such as French, German, Italian and Spanish.

The compiler of this admirable work is a medical man in Sussex, who has devoted over twenty-five years to his fascinating hobby—if one may apply that term to so learned a pursuit as paræmiography (I thank thee for that word, Dr. Champion), which few would regard as a mere *parergon*. The result shows, however, that the life of a country doctor, generally regarded as peculiarly exacting, may under the spur of enthusiasm afford scope for scholarly research. He has produced a volume that will obviously be of immense value not only to specialists in proverbial lore, but to anthropologists in general, and to all readers and writers interested in racial ideas and folklore. Dr. Champion, however, is not content to rest on his laurels. "Before the sands run out," he writes, "it is my hope and ambition to compile a book of idioms as distinct from a book of proverbs. Another work which I feel ought to be undertaken is to make a comparative study of proverbs, but this, I fear, is quite beyond my limited capabilities, and is a task only for the expert."

I referred above to a combative and censorious element in the introduction, suggesting that the study of paræmiography may not always exemplify Matthew Arnold's ideal "Of toil unsever'd from tranquillity," or "too high for rivalry." "I can conceive of no greater mental punishment," Dr. Champion declares, "than to be compelled to wade through a collection of so-called proverbs which almost invariably consists of a heterogeneous conglomeration of sayings, colloquialisms, idioms, slang, *bons mots*, rhymes, riddles, and a mass of stupid, silly, commonplace proverbs, producing in my unfortunate translators and myself a boredom verging on tears, but fortunately, 'He who catches one fishes on!' It is hardly surprising that in my quest for choice proverbs (it is by now, I hope, understood that I prefer the wheat to the chaff) . . . a paper-knife was even more essential than a pen! . . . I wonder what the result would have been had those three brilliant compilers Burton Stevenson, Gurney Benham, and John Bartlett included in their classical collections a mass of stupid, inane, commonplace quotations?"

Certain other explorers in the same field come in for some caustic criticism, both for their choice of items and their methods of arrangement and indexing. "Perhaps,"

writes Dr. Champion, "the inclusion of such an amazing conglomeration of extraneous material in compilations of proverbs can be partly accounted for and excused by the fact that there is, so far as I am aware, no clear and exact definition of a proverb. A proverb, in my opinion, is a racial aphorism which has been, or still is, in common use, conveying advice or counsel, invariably camouflaged figuratively, disguised in metaphor or allegory. . . . My sole aim has been to select mainly the best, most interesting, and less-known proverbs, without including the commonplace or palpable truisms."

Thus it is evident that Dr. Champion's work is eclectic rather than comprehensive. It is not a popular book of reference designed to contain everything and leave readers to take their choice. Rather it is in the nature of an anthology or an art-collection based on personal preference, which is a matter of taste rather than of definition. Doubtless, by the way, there is good ground for placing the proverb "There is no disputing about taste" in the Spanish list, rather than in the English or in the Latin (as a version of *De gustibus non disputandum*). Possibly professional opinions forbade the inclusion among English proverbs of the familiar saying: "An apple a day keeps the doctor away"; or it may have been rejected as too hackneyed, for we get in its place, "An apple at night puts the dentist to flight." Dentists—at any rate those likely to find apples discordant with professional success, as distinct from their precursors who performed

number which embody warn-

ings against consequences (evidence of this will be found by reference to the Subject-matter Index). Turning to that index, I find under the heading "Consequence" no fewer than seven columns of closely printed reference numbers (in racial sections arranged alphabetically). Other long lists of references, some also running to several columns, occur under such general words as association, caution, charity, conformity, diplomacy, life, philosophy, uncharitableness, utility, and valuation. I ask myself in what circumstances would anyone wade through these formidable lists of references, and how long would it take to find what was required. The only person I can think of as likely to do so would be someone writing a book or essay on "proverbs as warnings of consequence," or "proverbs of diplomacy" and so on. Again, for anyone undertaking that "comparative study of proverbs" which Dr. Champion suggests, his subject-matter index should likewise be invaluable.

Novelists and other writers in search of uncommon quotations might also find "Racial Proverbs" very informative. While examining the book with a view to testing its scope and its utility for journalistic purposes, I asked members of my family to mention a few proverbs for me to look up. One of them recalled a dedicatory quotation in Winifred Holtby's "South Riding," and on referring to that novel I found it ran as follows: "Take

what you want,' said God. 'Take it—and pay for it.' Old Spanish Proverb quoted in *This Was My World* by Viscountess Rhonda." Dr. Champion, apparently, does not include this particular proverb, but he has garnered countless others which might be equally appropriate in different connections. One in the Spanish list must have given him great joy—"God cures, and the doctor takes the fee!"

Few medical men in modern days, I should imagine, have managed to combine with their practice a spare-time work involving so much labour and erudition as the foregoing book. The only living parallel I can think of at the moment is Dr. Oscar Parkes, the well-known expert in naval lore, who long edited that famous Annual, "Jane's Fighting Ships." In former days, of course, there was Sir Thomas Browne, with his "Religio Medici" and his "Urn Burial." Recalling at random various converts from medicine to literature, I find myself thinking mostly of novelists, except Keats, who began life as a surgeon's apprentice. Medical recruits to the ranks of fiction, drama or light essays include such names as Tobias Smollett, Conan Doyle, Oliver Wendell Holmes,

Somerset Maugham, Brett Young, and Austin Freeman. Doubtless there are and have been many others. In recent years the doctors, less hampered than formerly, it seems, by any professional ban on publicity, have joined heartily in the general chorus of reminiscence, thereby adding much to the gaiety of nations and the enjoyment of the reading public. The doctor sees life in the raw, and has peculiar opportunities for studying human nature. He can always be trusted to spin a good yarn.

My first example of medical reminiscence is unfortunately a posthumous work—"THE DOCTOR REMEMBERS." By Sir James Crichton-Browne, M.D., LL.D., F.R.S. (Duckworth; 7s. 6d.). Like its predecessor by the same hand, "From the Doctor's Notebook," this is an anthology of recollections and anecdotes drawn from the veteran physician's commonplace book. It is full of good things, for in the course of his ninety-seven years he came in contact with all sorts and conditions of men and met most of his eminent contemporaries. Here is a good story, new to me, about the author of "Culture and Anarchy," to whom, by the way, an American once said: "There's a darned sight more culture in Chicago than you think for, Mr. Arnold." The story Sir James tells runs thus: "I recollect hearing Matthew Arnold tell that it once fell to his lot, when acting as examiner to one of the Inns

(Continued on page 90.)



EVERYDAY OBJECTS IN MINIATURE: SOME OF THE TINY ARTICLES COLLECTED BY QUEEN MARY AND PRESENTED BY HER MAJESTY TO A HULL MUSEUM.

In addition to the collection of dolls, some of which are illustrated on our facing page, which Queen Mary has presented to the Wilberforce House Museum, Hull, her Majesty has made a supplementary gift in the form of a collection of miniature silver objects which she has collected from time to time at different places. The smallest of those shown in the above photograph is about $\frac{1}{8}$ in. long and the largest about $\frac{1}{4}$ in. These delightful tiny articles are being displayed at the Albion Street Museum, Hull.

extractions to the accompaniment of a brass band—are comparatively recent phenomena, so we may presume that this form of the familiar saying is a later variant.

In pointing out the selective character of Dr. Champion's collection of proverbs—in which the English section is a relatively small proportion of the whole—I am not, of course, intending any disparagement. Sifting the grain from the chaff must undoubtedly have increased its interest, while preserving it from inordinate length. At the same time, he does expect his volume to be "referable" (his own word), and one question which all who compile a work of reference must ask themselves is—What class of readers, or writers, will want to refer to it and what sort of information will they seek? In the present volume, for instance, will they want to verify the correct form of some proverb which they vaguely remember, or will they look for proverbs new to them bearing on some subject with which they are concerned? It will be for this latter purpose, I think, that Dr. Champion's book will be specially useful.

These considerations prompt me to make a minor comment on his method of indexing. In the course of his long and very interesting introduction he says: "Some of these old folk-sayings are of immense antiquity. . . . To me their most striking characteristic lies in the extraordinary

RACES OF THE WORLD IN A DOLL COLLECTION: QUEEN MARY'S GIFT TO THE WILBERFORCE HOUSE MUSEUM, HULL.



THE FAR EAST GROUP: (L. TO R.) A MANCHU LADY; A WARRIOR; A RAFFIA-CLAD PEASANT OF THE RICE-FIELDS, AND A CHINESE PORTER.



A MIXED GROUP: (L. TO R.) A WOMAN OF DUTCH GUIANA; SOUTH SEA ISLANDER; CARVED WOOD TOTEM; CHINESE MANDARIN, AND A KERN-BABY.



A BALKAN GROUP OF DOLLS: (FROM L. TO R.) A HUNGARIAN CARRIER; A MOSBABI GENTLEMAN; A BOSNIAN FISHER-GIRL, AND A FISHERMAN.



AN INDIAN GROUP IN THE WILBERFORCE HOUSE MUSEUM: (FROM L. TO R.) A BEARER; A SYCE; A MASALCHI, AND A WOMAN SELLING FISH.



ANOTHER FAR EAST GROUP: A JAPANESE PRINCESS; A JAPANESE BRIDAL COUPLE, AND A JAPANESE LADY (OUTDOOR DRESS).



RACIAL TYPES CONTRASTED: (FROM L. TO R.) A SIKH; A NORWEGIAN PEASANT IN HOLIDAY DRESS, AND AN AFGHAN.

IN these days of increasing international conformity in the matter of dress, the collection of dolls recently presented to the Wilberforce House Museum, Hull, by Queen Mary, has an interest apart from the fact that, as a whole, it is probably unique. The dolls were collected from all over the world by Miss Emma Carey, of Reigate, Surrey, and bequeathed by her to her Majesty. The variety of dolls in the collection can be judged by our photograph of a mixed group, which includes a carved wood totem doll from the

[Continued opposite]



A CURIOSITY AND VANISHED ENGLISH TYPES: A DOLL MADE ENTIRELY FROM SEA-SHELLS (LEFT), AND A FARMER'S BOY AND GIRL (RIGHT) IN OLD-FASHIONED DRESS.



South Sea Islands; a carved Chinese mandarin, and a kern-baby. The last is an image carried before the reapers at harvest festivals in the East, and a similar custom was formerly observed in Northumberland. The dress of our own countryside is represented by two dolls, a farmer's boy and girl, wearing a smock and a sun-bonnet, two articles of rural dress which are rarely seen nowadays, while there is also in the collection a doll which may be said to represent the sea, for it is composed of sea-shells!



THE WORLD OF SCIENCE.



SOME MISTAKEN CONCEPTIONS OF EVOLUTION.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THOSE who can—and do—find a never-failing source of delight in the study of living animals and plants are to be envied. For they will have discovered that they have entered a field of inexhaustible treasures, as well as a source of inspiration affording an insight, to be found nowhere else, into the way in which we live and move and have our being. For what is true of the simplest forms of life is true also of the most complex and highly organised. When and how "life" first came into being is yet a hidden mystery. But the further investigation of that tremendous problem is not likely, at present, at any rate, to lead to enlightenment. The endeavour, nevertheless, to trace out and understand the infinitely varied types of life which have come into being since life first began to be is indeed worth making. That study, however, has to be prosecuted along very

some extremely valuable information bearing on heredity, but it does not, and, I venture to say, never will, reveal to us the mysteries of evolution.

The fact that no two living bodies are ever exactly alike, and that the offspring of any given body is never exactly like its parent, is common knowledge. And these facts are made the fullest possible use of by the believers in "Natural Selection," who claim that these variations, say, in size or colour may afford an advantage in the "struggle for existence" over its kin, which is lacking a similar measure of these qualities. Varying in the same direction, even by slow increments, in each generation, they tell us, the favoured species will grow more and more in harmony with its environment, and hence will gradually oust the less-favoured rivals among its own species. By variations of this sort in the form and

size of the teeth, in length of limb, in acuity of vision, in every conceivable organ of the body, in short, the whole form of the body in these "winners in life's race," we are assured, will be changed. And, after this fashion, new species came into being. And "there you are"! "What other agencies do you need?" you will be asked.

Between "dream children" and real children of flesh and blood there is, as we all know, a vast difference. We are not "of such stuff as dreams are made on." There seems to be no room for doubt that the chief, but by no means the only, agency in moulding the bodies of animals is to be found in the pursuit of food. Every part of the body essential to that pursuit has its activities stimulated thereby. And these stimuli are more especially given

by the nervous- and blood-systems. It is, indeed, the blood which ultimately receives the products of digestion, converting them into living tissue. About that there can be no question. Hence it comes about

do not owe their condition to their "environment" is shown by the fact that they occur on continents as well as on islands. But there are some animals wherein the environment seems indeed, at first sight, to have been the moulding agency. Careful consideration, however, shows that it has not. I could cite scores of examples, but three or four must suffice me now, drawn from the Crustacea. Look carefully



1. HAVING A COMB-LIKE STRUCTURE ON THE FORE-LEGS USED TO SIFT THE MUD FOR THE SAKE OF THE FOOD IT CONTAINS: THE DEEP-SEA SPIDER-CRAB *PLATYMAIA*. Although *Platymaia* lives at lesser depths than *Nematocarcinus* it still has to walk over ooze from which it obtains its food.

different paths; such, for example, as lead to the labyrinthine intricacies of histology—the minute anatomy of bones, muscles, nerves, and so on—or the wider anatomy of the component parts of bodies, or of the different kinds of bodies and their inter-relationships with one another, and of the factors or agencies which have produced, or are producing, the surprising changes they present in establishing harmony with the external world.

I must, perforce, in this essay confine my remarks to the animal kingdom, though the same problems are to be found among the plants. But first—and last—we are confronted by the same riddle, which we call the "riddle of evolution"—the causes which have brought about the wonderful divergences of shape and structure which confront us when any given group of animals comes to be intensively studied: say of beasts or birds, beetles or butterflies, or of the lowlier forms of microscopic animals. Since the days of Aristotle, an intermittent interest, at least in living bodies, has gone on, giving rise to speculations and guesses at truth. But Darwin was the first to give us an intelligible concept for our guidance in his theory of "Natural Selection"; though one cannot but wonder how it was that Lamarck's theory of the effects of use and disuse found no favour among the biologists of his time. This failure was perhaps due to the fact that Lamarck did not cover a sufficiently wide field in marshalling his evidence. The number of his converts, however, is gradually increasing.

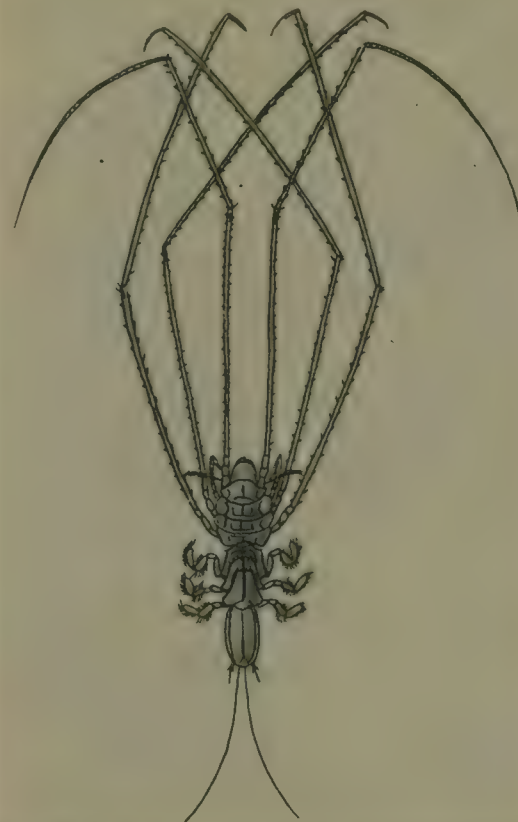
But the champions of Darwin, on the one hand, and Lamarck, on the other, have both failed to grasp the fact that there are many agencies at work in moulding living bodies. Weissmann's "germ-plasm" theory was hailed, when it first appeared, as the steam-hammer which was to drive home the arguments for "Natural Selection." And out of Weissmann's work has grown the "chromosome" theory, which affects to find an answer to all our difficulties in certain constituents of the nucleus of germ-cells. This theory has yielded



3. A DEEP-SEA PRAWN LIVING AT A DEPTH OF ABOUT 2000 FATHOMS, WHERE THE SEA-FLOOR IS COMPOSED OF VERY SOFT MUD: *NEMATOCARCINUS UNDULATIPES*. As this species descended to lower and lower depths the legs increased in length and slenderness until the weight of the body was spread over a very wide area.

that those parts of the body which are used most will absorb most of the food-material poured into the blood, so that parts less used become starved, and in time reduced to the condition of vestiges and finally vanish. The history of the evolution of flightless birds, and of the single toe of the horse, bears witness to the truth of this interpretation.

This truth would have manifested itself long since but for the fact that a vastly overrated importance has been placed on "environment" as a factor in evolution. That the flightless birds, for example,



2. ANOTHER "OOZE-DWELLER" WITH EXTREMELY LONG FORE-LEGS AND HIND-LEGS ADJUSTED FOR SWIMMING BACKWARDS: THE DEEP-SEA CRUSTACEAN *MUNNOPSIS*.

at the photograph of *Nematocarcinus* (Fig. 3), one of the prawn tribe. It lives beyond the reach of light, at a depth of round about 2000 fathoms, hunting for food over the ooze. Here, like Agag of old, it has to walk delicately; hence the astonishing length and slenderness of the legs, which can be spread out over a very large and treacherous surface. A short-legged animal would be swallowed up in the mud. But the great length of these legs gradually developed as the creature, through long generations, sought its food at ever-increasing depths. Again, take the case of the deep-sea spider-crab (*Platymaia*) (Fig. 1), wherein the first pair of walking-legs bear a comb-like fringe of hairs to aid in sifting out food buried just beneath the surface. There is no such comb in *Nematocarcinus*, though both are living in the same "environment." Each has become adjusted by the stimuli excited in the search for food, but each has responded differently, according to the conditions imposed by the capture of that food. And we find the same evidence in another deep-sea species, *Latreillia*, one of the "sponge-crabs," wherein the legs are nearly as long, relatively, as in *Nematocarcinus*. Finally, let me cite the case of *Munnopsis* (Fig. 2), a deep-sea crustacean related to the fresh-water *Asellus* of our

ponds and ditches. Herein the foremost legs are of great length and slenderness, as in the three preceding species. They are, in like manner, used for walking over the ooze, but it has transformed the three pairs of abdominal legs into oar-like paddles for swimming. And while thus moving, the body is propelled backwards, with the long, thread-like legs packed together and trailing like a tail. Here, then, are four quite distinct species, all living in the same "environment." Surely their several peculiarities are due not to where they live, but how they live!



CHINESE RIVER CRAFT AT THE END OF THE EIGHTEENTH CENTURY: A HOUSE-BOAT OF EITHER THE LOWER YANGTZE OR CANTON.



A JUNK OF A HUNDRED YEARS AGO—A TYPE OF VESSEL WHICH STILL PERSISTS IN USE: PROBABLY A TRADING-SHIP FROM SWATOW.

THE UNCHANGING FORM OF CHINESE SHIPPING: CENTURY-OLD TYPES WHICH STILL PERSIST.

It has been claimed that the Chinese originally got their ideas of shipbuilding from Egypt and Mesopotamia, by way of India and Burma, and no less a writer than Mr. E. Keble Chatterton states (in his "Sailing Ships and Their Story"): "The Chinese in their own independent way went on developing from early Egyptian

models. . . . They developed quickly but then remained at a standstill, while the European has gone on by slow steps of progression." It is interesting to note that its crescent-shaped sheer makes the ancient-pattern Chinese junk an excellent sea-boat—no doubt one of the reasons which account for its long persistence in use.



A CENTURY-OLD CHINESE "GUNBOAT": A ROWING-VESSEL WITH A "BOW-CHASER" MOUNTED ON A PLATFORM FORWARD, WHENCE IT HAS A WIDE ARC OF FIRE.



A TYPICALLY QUAIN'T CHINESE PLEASURE CRAFT: A MANDARIN'S HOUSE-BOAT OF THE SOUTH (FROM A DRAWING MADE ON ENGLISH PAPER OF 1794).

THE UNCHANGING FORM OF CHINESE SHIPPING: "GUNBOAT" AND HOUSE-BOAT OF c. 1800.

The dates of Chinese vessels are very hard to fix, since their designs alter so little. The same types are still to be seen in Chinese waters to-day as plied there perhaps hundreds of years ago. The drawings reproduced on this and the previous page, however, were all executed on English paper, one sheet of

which bears the water-mark "J. Whatman, 1794"; and thus it seems safe to assume that they are at least a hundred years old. The small armed vessel seen in the upper illustration on this page is certainly of a date previous to the first China War of 1839-1842.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



CAPTAIN OF THE ETON XI. IN THE 109TH ETON-HARROW MATCH PLAYED AT LORD'S YESTERDAY AND TO-DAY (JULY 9): MR. JOHN F. BOUGHEY.



MR. WALT DISNEY.
Creator of Mickey Mouse and of many other film cartoons, including "Snow White and the Seven Dwarfs." Received an honorary degree of Master of Arts from Yale University on June 22. Recently was made an honorary Master of Science at the University of California.



SIR ROBERT HODGSON.
British Agent at General Franco's headquarters. Brought to London the reply of the Nationalist authorities to the British demand for a cessation of bombing of British merchant ships in Government ports. On arrival had an interview with the Foreign Secretary, Viscount Halifax.



CAPTAIN OF HARROW IN THE ETON-HARROW MATCH: MR. R. A. HOLT, WHO RECENTLY MADE 300 RUNS IN A MATCH AGAINST CHARTERHOUSE.



MR. D. G. SOMERVILLE, M.P.
M.P. (Conservative) for East Willesden, since 1929. Died July 1, aged fifty-eight. Managing Director, D. G. Somerville and Co., Ltd. He was responsible for the construction of the Mappin Terraces at the Zoological Gardens in London.



MR. W. T. MONNINGTON, A.R.A.
Elected a member of the Royal Academy, June 28. Painted the presentation portrait of Earl Baldwin in his robes as Chancellor of Cambridge University, which was presented in 1933 to Trinity College, Cambridge. Assistant, Royal Academy Art School. He is forty-five.



HERR BUERCKEL.
Herr Hitler's Commissioner for the reunion of Germany and Austria. Recently announced the possibility of Dr. Schuschnigg being tried for high treason and judicial murder. At a meeting at Graz stated that a dozen Nazi Commissioners had been sent to the concentration camp at Dachau.



DR. H. COSTLEY-WHITE.
Appointed Dean of Gloucester, in succession to the Very Rev. H. Gee, who has resigned. Headmaster of Westminster School, 1919-37, having previously been Principal of Liverpool College, and Headmaster of Bradfield. A Chaplain to the King since 1932.



ALDERMAN J. C. GRIME.
Lord Mayor of Manchester. Died June 29; aged sixty-three. First elected to the Manchester City Council, 1911, being made an alderman in 1932. President, the British Poster Advertising Association. First chairman, South-East Lancs. Association for Mental Welfare, and chairman of Lancs. Mental Hospitals Board.



THE TWENTY-FOUR-YEAR-OLD WINNER OF THE KING'S CUP AIR RACE: MR. A. HENSHAW RECEIVING THE TROPHY FROM THE AIR MINISTER, SIR KINGSLEY WOOD.

The Air Race for the King's Cup, held at Hatfield on July 2, was won by Mr. A. Henshaw, who flew his Percival Mew Gull, fitted with a Gipsy "Six" engine, over the distance of 1012 miles at an average speed of 236½ m.p.h. Mr. G. Guthrie, in another Mew Gull, was second, with a speed of 220½ m.p.h. Mr. Henshaw and Mr. Guthrie were the youngest competitors, the former being twenty-four and the latter twenty-two.



PROFESSOR TEMPERLEY.
Elected Master of Peterhouse, Cambridge, July 1; following the retirement of Lord Birdwood. University Professor of Modern History. Edited, with Dr. Gooch, the "British Documents on the Origins of the War." Served at the Dardanelles, with the Yeomanry; appointed a General Staff Officer, 1918.



MR. S. C. KAINES-SMITH.
Director, City Museum and Art Gallery, Birmingham, since 1927; and author of numerous books on art. Has written the scenario for the Birmingham Centenary Pageant, to run from July 11 to July 16 at Aston Park. Has organised a number of art and other exhibitions in Birmingham which have been illustrated in this paper.



LIEUT.-COL. SIR GEORGE STANLEY.
Governor of Madras from 1929 to 1934 and one of Lord Derby's brothers. Died July 1; aged sixty-five. Was M.P. for Preston from 1910 to 1922 and for Willesden E., 1924-1929. Served in the South African War and the Great War, 1914-18. Was Parliamentary Secretary, Ministry of Pensions, 1924-29.



SIR JOHN BURNET, R.A.
The distinguished architect. Died July 2, aged eighty. Designed the King Edward VII. Galleries of the British Museum; the Institute of Chemistry, Russell Square; the Glasgow Royal Institute of Fine Arts, and many other buildings in Glasgow; the General Accident, Fire and Life Assurance Company's building in Aldwych; and Vigo House, Regent Street.



MAJ.-GEN. R. M. LUCKOCK.
President of the Court of Inquiry set up by the Army Council to investigate the possibility of the disclosure of secret information on anti-aircraft defence, in connection with the question Mr. Duncan Sandys, M.P. proposed to put to the Secretary for War. Has commanded East Anglian Area and 54th Division, T.A., since 1934.

WITH THE CONQUERORS OF CASTELLON: THE ADVANCE THROUGH THE HILLS.



PREPARING THE WAY FOR THE SPANISH NATIONALISTS' ADVANCE ON CASTELLON: THE REMAINS OF A GOVERNMENT BATTERY CAUGHT AND DESTROYED BY BOMBERS.



THE WORK OF THE AIRCRAFT FOR THE SPANISH NATIONALISTS: A GOVERNMENT BATTERY WHICH WAS CAUGHT BY BOMBERS—WITH A GUN HITCHED TO A WRECKED TRACTOR.

WE described and illustrated the fall of Castellon in our issue of June 25. On this and the opposite page are seen some photographs of the operations which preceded its capture, showing how the war in Spain is conducted, and particularly the work of the air arm, on which the Nationalists largely depend to prepare their advances. The operations which ended in the capture of Castellon included fighting as far north as Teruel. The Nationalist commanders were General Varela, General G. Valino, and General Aranda. The last-named, who will be remembered for his defence of Oviedo earlier in the war, commands Galician units. He had the sector

(Continued below.)

Right: GENERAL ARANDA'S ADVANCE ON CASTELLON, WHEN HE MOVED THROUGH THE HILLS: BOMBING AND SHELLING GOVERNMENT TROOPS.



TYPICAL OF GENERAL FRANCO'S SPANISH TROOPS: A PARTY SOMEWHAT HAPHAZARDLY EQUIPPED—BY REGULAR ARMY STANDARDS; WITH THEIR FLAG.

(Continued.)

nearest the coast to deal with. Here the Republicans had had time to construct defensive lines, but these were avoided by turning movements through the hills inland, where, it would seem, our photographs were taken. The work of the Italian "Legionary Air Force" for General Franco was also illustrated in our last issue.



ONE OF GENERAL FRANCO'S COMMANDERS WHOSE CONCERTED OPERATIONS TOOK CASTELLON: GENERAL ARANDA, OF OVIEDO FAME, DICTATING ORDERS FOR THE DAY.

The Italian air journal, "Ala d'Italia," published in its May issue a lengthy illustrated account of the work of the "Legionary Air Force" in the operations round Santander last summer. In the course of these operations, we learn, 275 reconnaissances, and 1971 fighting patrols were made, besides 525 bombing flights.

WITH THE CONQUERORS OF CASTELLON: "LEGIONARY" BOMBERS AT WORK.



WAR BREAKS INTO THE UNEARTHLY BEAUTY OF CLOUDLAND
ENGAGED IN PREPARING A NATIONALIST ADVANCE

BOMBS FROM AN ITALIAN "LEGIONARY" Bomber,
AGAINST DAZZLING WHITE VAPOUR.



"ISLES OF DESPAIR."

THE GROUP OF ISLANDS OFF THE COAST OF FRENCH GUIANA INCLUDING "DEVIL'S ISLAND," WHERE DREYFUS WAS IMPRISONED: PART OF THE FRENCH PENAL SETTLEMENT NOW TO BE ABOLISHED.

Among the decrees issued by the French Government on June 29, under the recent Act granting it extraordinary powers, was one confirming the decision, taken by M. Blum's administration in December 1936, to send no more convicts to the penal settlement in French Guiana, which is chiefly notorious as the place where Captain Dreyfus

until his vindication. The Bill introduced by the Blum Government was not actually passed, but the new decrees legalises a *de facto* situation. It provides for future sentences of hard labour to be served in special prisons in France. "Convicts already transported to Guiana are to complete their terms there, but those released, hitherto obliged to remain in the colony for

the length of their original sentence, or for life if it was for eight years or more, may now return to France and reside in certain districts. The preamble to the decrees points out that, despite various reforms, the convict system has been severely criticised, and its presence in the only French colony on the American mainland has impaired the good name of France in South

America. The penal settlement, founded in 1852, covers a large area in French Guiana itself besides the three islands off the coast. Lady Broughton's beautiful photograph, we may add, is of uncommon interest, as the islands can only be approached with difficulty owing to the regulations. —PHOTOGRAPH BY LADY BROUGHTON. (COPYRIGHT STRICTLY RESERVED.)

A WINDOW ON THE WORLD: PICTORIAL NOTES ON EVENTS ABROAD.



PROTESTS AGAINST THE EXECUTION OF A JEWISH YOUTH IN PALESTINE: POLICE ARREST A WOMAN DEMONSTRATOR IN THE STREETS OF JERUSALEM.

The execution of an eighteen-year-old Jew, Solomon Ben Joseph, who had been sentenced to death by a military court at Haifa for being in illegal possession of arms and firing on an Arab omnibus, was the occasion of demonstrations in Palestine both before and after the sentence was carried out at Acre Prison on June 29. He was the first Jew to be executed in Palestine since A.D. 70. A petition for reprieve was sent to the High Commissioner by Jewish citizens who have received



WHERE THE POLICE CHARGED WITH BATONS AND FIRED SHOTS IN THE AIR: CONSTABLES HALTING A PROTEST-PROCESSION IN TEL AVIV. (Wide World.)

honours from the British Government, and processions were formed at Tel Aviv which were only dispersed by baton charges and by firing shots into the air. Several British and Jewish constables were slightly injured by stones. In Jerusalem 200 women gathered in the street with the intention of appealing to the High Commissioner, but were dispersed, and Jewish shops closed as a protest. Several Arabs have been executed on similar grounds during the disturbances.



IN ALEXANDRETTA, WHERE UNREST HAS LED TO NEW TURCO-FRENCH AGREEMENTS: A TYPICAL PALM-FRINGED STREET.

A Turco-French Military Convention was recently signed at Antioch, in the Hatay (Sanjak of Alexandretta), which has for some time been in a disturbed state. The Convention provides that, for the present, the territory shall be garrisoned by 2500 French troops, 2500 Turkish troops, and 1000 men raised locally. The French will

(Continued opposite.)



THE MARKET IN ALEXANDRETTA: A PLACE AFFECTED BY A TURCO-FRENCH TREATY OF FRIENDSHIP



THE HARBOUR OF ALEXANDRETTA: A PICTURESQUE VIEW OF A LOCALITY THAT HAS FIGURED FREQUENTLY IN RECENT NEWS.

remain responsible for order. The Turkish force will be stationed in districts where the population is predominantly Turkish. Ultimately, both French and Turkish forces are to be withdrawn. Meanwhile, frontier questions will still be governed by the Treaty of 1926 (denounced by the Turks last December), pending a new treaty in which Syria will join. The Turco-French Treaty of Friendship was initialled at Angora on July 3.



GERMAN AMATEUR BOXERS BEAT BRITISH AT BERLIN: THE SCENE AT THE DIETRICH ECKART OPEN-AIR RING, WHERE THE CONTESTS TOOK PLACE IN BRILLIANT SUNSHINE.

The German amateur boxing team beat a British A.B.A. team by 5 bouts to 3 at Berlin on July 3. The British team showed skill, but the German team appeared to gain the day by their superior fitness and the thoroughness of their preparation. They had trained as a team in ideal conditions at Potsdam, while the British team were practising in their spare time after working hours. This contest was a return match for that held at the Albert Hall in December, when the Germans were defeated 7-5.



DISPENSING DESERT LAW, AS UNDER THE PATRIARCHS: THE TRIBAL COURT, BEERSHEBA, WITH THE HIGH COMMISSIONER FOR PALESTINE PRESENT.

Sir Harold MacMichael, High Commissioner for Palestine, is here seen attending a session of the Tribal Court at Beersheba. Here, every Tuesday, Bedouins from surrounding districts gather to settle disputes. The law administered is the traditional law of the desert, the same as that observed in the days of the Patriarchs. There are fifteen judges—sheikhs of local tribes. Each case is judged by three sheikhs.

THE NEWS IN PICTURES: NOTABLE OCCASIONS IN BRITAIN AND CANADA.



"FLYING SCOTSMEN" OF 1888 AND 1938: A REMARKABLE CONTRAST BETWEEN ENGINES SEEN AT STEVENAGE WHEN THE L. AND N.E.R. RAN A "JUBILEE" TRAIN.

To celebrate the Jubilee of the railway race to Scotland and the introduction of new rolling-stock for the Flying Scotsman and the Sunday Scotsman non-stop trains, the L. and N.E.R. assembled a train composed of Flying Scotsman coaches of 1888 drawn by a locomotive of the period. This train left King's Cross at 2 o'clock on June 30 carrying a party which included leading L. and N.E.R. officials. At Stevenage the new Flying Scotsman was picked up. (Central Press.)



THE LOCOMOTIVE WHICH ATTAINED 125 M.P.H., A RECORD FOR BRITISH STEAM ENGINES: THE L. AND N.E.R. STREAMLINED "MALLARD" WITH THE SPECIAL TRAIN IT DREW.

A streamlined locomotive of the L. and N.E.R., drawing seven streamlined coaches, attained a speed of 125 m.p.h. on July 3, on a straight stretch of track between Grantham and Peterborough. This was stated to be an improvement by about 11 m.p.h. on the previous British record for steam locomotives. The authenticated world speed record is 125 m.p.h. and is held in Germany; though there are reports of 127.2 m.p.h. from America. The L. and N.E.R. train was on a test run. (Fox.)



A ROYAL CHILDREN'S VISIT TO THE ZOO: PRINCESS ELIZABETH AND PRINCESS MARGARET AT THE PENGUIN POOL WITH SOME YOUNG FRIENDS.

Princess Elizabeth and Princess Margaret, accompanied by a party of friends, visited the Zoo on June 30, and spent more than 2½ hours seeing their favourite animals. The Zoo had been notified of the intended visit and the royal party were conducted round by officials of the Society, but the Princesses evidently knew their way about very well already. They spent half an hour in the children's Zoo, feeding Baba, the baby elephant, the fawns, goats and foals. (Associated Press.)



AN AMERICAN CARRIES OFF THE DUKE OF YORK INTERNATIONAL MOTOR-BOAT RACING TROPHY: S. M. AUERBACH PHOTOGRAPHED AS HE CROSSED THE LINE AS WINNER, DURING THE REGATTA AT TORQUAY.

The Duke of York International Gold Challenge Trophy was won on July 2 by S. Mortimer Auerbach, of America, at the International Motor-Boat Regatta at Torquay. His only serious challenge came from Canada; which was represented by R. J. McInnis and C. F. Wheaton. However, Auerbach scored 10 points to Wheaton's 6, and McInnis' 1. He won the first two heats for the trophy and this gave him an unbeatable lead. (Central Press.)



TO BE OPENED BY THE KING ON THE OCCASION OF THE BIRMINGHAM CHARTER CENTENARY CELEBRATIONS: THE MAGNIFICENT NEW HOSPITALS CENTRE AT EDGBASTON.

Their Majesties the King and Queen will visit Birmingham during the Charter Centenary Celebrations, on July 14. Among those attending them will be the Prime Minister, Mr. Neville Chamberlain. - King George will open the Birmingham Hospitals Centre, Edgbaston, and the Medical School Building of the University there. Later King George will see a march-past of Birmingham ex-Service men, Nursing Associations, Rover Scouts and Cadets, and their Majesties will lunch with the Lord Mayor and Lady Mayoress. (Fox.)



PRESENTING COLOURS TO A KILTED CANADIAN REGIMENT: THE CEREMONY AT NANAIMO, BRITISH COLUMBIA, WHEN THE CANADIAN SCOTTISH WERE HONOURED BY THE LIEUTENANT-GOVERNOR OF THE PROVINCE.

We illustrate here a ceremony which we feel will arouse considerable interest, particularly among our Scottish readers, namely, the presentation of colours to a Canadian Scottish regiment in British Columbia. This took place at Nanaimo in Vancouver Island last month. The presentation was made by H.H. Eric Hamber, Lieut.-Governor of British Columbia, and the dedication was conducted by the Bishop of Columbia. The Scottish Regiment is allied with the Royal Scots.

THE TENTH SOKOL FESTIVAL AT PRAGUE.



A DISPLAY OF COUNTRY-DANCING IN THE IMMENSE MASARYK STADIUM AT PRAGUE DURING THE TENTH SOKOL FESTIVAL: WOMEN, DRESSED IN WHITE BLOUSES AND RED SKIRTS, PERFORMING A MAY-POLE DANCE. (Keystone.)



A GYMNASIIC DISPLAY BY YOUNG GIRLS FROM SIX TO FOURTEEN YEARS OF AGE: MASSED EXERCISES BY PERFORMERS WHO, IN SPITE OF THEIR YOUTH, TOOK UP THEIR POSITIONS WITH ASTONISHING PRECISION.



RESEMBLING A PLOUGHED FIELD: AN AERIAL VIEW OF THOUSANDS OF YOUTHS IN A SOKOL DISPLAY RANGED IN RANKS IN THE MASARYK STADIUM, WHICH HAS ACCOMMODATION FOR 150,000 SPECTATORS.

The tenth Sokol Festival coincided with the twentieth anniversary of the founding of the Czechoslovak Republic, and extensive preparations were made in Prague to make the four days' Congress a success. The Masaryk Stadium was enlarged to enable 30,000 performers to give displays at a time and to accommodate 150,000 spectators. Representatives of the Sokol (Falcon) Association abroad came from the United States, France, Belgium, Bulgaria, Poland, Lithuania, and Yugoslavia, and from Vienna and Berlin. The displays at the Stadium began on July 3 in the presence of President Benesh, members of the Cabinet, and the whole of the Diplomatic Corps. Thirty thousand Sokols marched into the Stadium and took up their positions with mathematical precision in eight minutes to give a display of physical exercises. This precision was very evident in the formations taken up by the women, youths, and small children for their displays. The Sokol Association is an all-embracing Slav educational and cultural brotherhood and the members wear a distinctive dress, that of the women being a white blouse and a wide red skirt, while the men wear black caps with a falcon feather, red shirts, fawn coats and breeches and black top-boots. The movement dates from 1862.

RECORDS AND ACHIEVEMENTS AT HENLEY.

On the final day of Henley Regatta, July 2, Radley beat Pembroke College, Cambridge, in the Ladies' Challenge Plate, and so achieved their first victory in this event at the seventy-seventh attempt. Their time of 6 minutes 56 seconds was only one second more than that of the Eton crew of 1911, and, except in 1934, no other schoolboy crew has beaten seven minutes. They have been described as "one of the finest English schoolboy crews of all time." J. W. Burk, of the Penn Athletic Club, U.S.A., beat L. D. Habbitts, of the Reading R.C. in the Diamond Challenge Sculls, in the record time of 8 minutes 2 seconds—8 seconds faster than the time established by Kelly in 1905. Burk has his own style of sculling, sitting perfectly upright all the time and using a short piston-like stroke at a very high rate. Kent School (U.S.A.) were led by the London R.C. "B" crew in the Thames Challenge Cup nearly to the Mile Post. They then drew level and at the finish put in a final burst, winning by a length in a time equal to the pre-1934 record. Father Sill, headmaster of Kent School, has invited the Radley crew to visit the United States as the guests of the American school, and the crew arranged to sail to-day (July 9). They will row against American school crews.



WINNING THE LADIES' CHALLENGE PLATE AT THE SEVENTY-SEVENTH ATTEMPT: RADLEY, "ONE OF THE FINEST ENGLISH SCHOOLBOY CREWS OF ALL TIME," SHOOTING AWAY FROM THE PEMBROKE COLLEGE, CAMBRIDGE, CREW. (S. and G.)



WINNER OF THE DIAMOND CHALLENGE SCULLS IN THE RECORD TIME OF EIGHT MINUTES TWO SECONDS: J. W. BURK (PENN ATHLETIC CLUB, U.S.A.), WHO HAS HIS OWN PECULIAR STYLE OF SCULLING. (A.P.)



THE FINISH OF THE FINAL OF THE THAMES CHALLENGE CUP: KENT SCHOOL (U.S.A.) GOING AWAY WITH A FINAL BURST TO WIN BY A LENGTH FROM LONDON R.C. "B" CREW, WHO LED NEARLY TO THE MILE POST. (Keystone.)



Had it not been for John Boyd Dunlop's invention of the pneumatic tyre in 1888, even man's conquest of the air might have been long delayed. It was the DUNLOP tyre which made possible every form of smooth, swift progress on the ground or off it. More than that, 'DUNLOP Landing Tyres have contributed materially to the progressive development of aviation. Trust yourself only to the first and still foremost of all tyres—DUNLOP.



At Tennis Parties you will observe that Wills's Gold Flake
is the Man's cigarette that Women like

THE CRAFT OF THE MODERN BRITISH SILVERSMITH IN ITS FINEST MANIFESTATIONS.



IN THE EXHIBITION OF MODERN SILVERWORK AT GOLDSMITHS' HALL: (L. TO R.) SILVER AND ENAMEL COVERED BOWL, BY MURIEL MEATS; MINIATURE TEAPOT; BOX, BY S. A. HALL; MINIATURE COVERED CUP, BY GEORGE HART; AND SWEET-DISH, BY C. J. SHINER.

THE VARIETY AND INGENUITY OF PRESENT-DAY DESIGNS AT THE GOLDSMITHS' HALL EXHIBITION.



SILVER CUPS AND TROPHIES IN THE MODERN MANNER, INCLUDING A WIRELESS TROPHY (CENTRE, BACK) IN THE FORM OF A WIRELESS VALVE; THE CUPS BY GEORGE HART AND THE TROPHIES BY JAMES WARWICK.



THE LATE SIR ALFRED GILBERT AS A SILVER DESIGNER: AN UNFINISHED CUP AND COVER—ONE OF HIS LAST PIECES OF WORK.



SILVER FLOWER-BEAKERS FOR USE BY THE GOLDSMITHS' COMPANY ON THEIR LIVELY TABLES: DESIGNED BY PROFESSOR R. Y. GLEADOWE, AND MADE BY H. G. MURPHY.



A ROSE-WATER DISH, DESIGNED BY PROFESSOR GLEADOWE; AND PRESENTED TO THE DEAN OF CHRISTCHURCH, OXFORD.



A ROSE-WATER DISH OF GREAT DIGNITY, DESIGNED BY ERNEST GILICK; AND LENT BY LEEDS UNIVERSITY.



A CUP DESIGNED AND MADE BY G. HART (LEFT); THE SWINEY CUP OF THE ROYAL SOCIETY OF ARTS (CENTRE); AND A CUP AND COVER BY STEPHEN HALL.

MR. FRANK DAVIS, the writer of our "Page for Collectors," sends us the following note on the Goldsmiths' Exhibition: "The Worshipful Company of Goldsmiths, whose charter dates from the year 1327, and which to this day is responsible for the assay of all gold and silver articles brought to London for sale, has organised an Exhibition of Modern

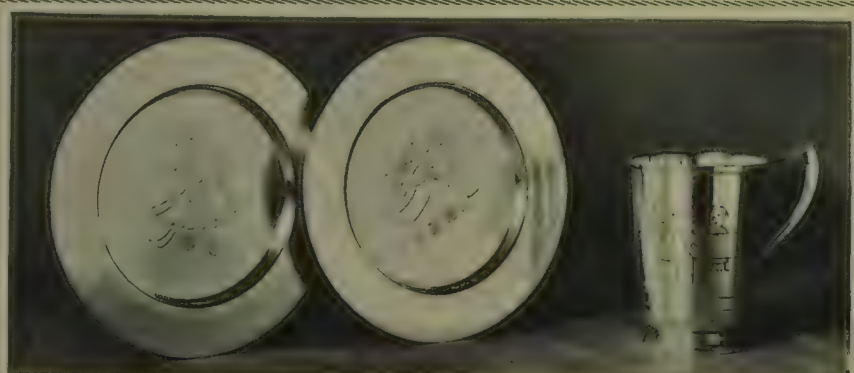
[Continued opposite.

Silver Work at its Hall in Foster Lane, E.C. The exhibition will be open to the public until July 16 and admission is free. The exhibition is designed to bring home to the public the extent and variety of the designs produced by the modern craftsman both for ceremonial and domestic use, and to make clear that the present generation has at its command a high standard

[Continued below.



A PORRINGER AND SPOON, DESIGNED BY CECIL WALKER (LEFT); AND A PORRINGER DESIGNED AND MADE BY WAKELY AND WHEELER.



TWO SILVER PLATES FOR CHILDREN, DESIGNED BY MISS BETTY LE TROBE; AND A MUG BY W. P. BELK, WITH AN ENGRAVING OF A CHILD'S DRAWING.

of skill and taste not inferior to that of past centuries. Some of the plate destined for the new Cathedral at Guildford is on view for the first time; Corporations and Colleges have lent pieces recently presented to them; H.M. the King sends the Calix Majestatis from Holyrood; and there are numerous examples of the work of the best known modern designers. On the whole it is probably fair to

say that recently this country has fallen rather below the standards set by the present-day silversmiths of France and the Scandinavian countries, and this exhibition is therefore a most interesting, encouraging experiment. It was opened by Lord Baldwin. It was understood that Queen Mary would be asked to accept a presentation silver casket for Princess Elizabeth from the Company."

RECALLING THE MYSTERY OF THE "KÖBENHAVN":

ABOARD-SHIP SCENES IN THE OVERDUE
"ADMIRAL KARPFANGER."



THE BEAUTY OF A SAILING-SHIP: LIGHT AND SHADE ON THE TOWERING
SAILS OF THE "ADMIRAL KARPFANGER," FORMERLY "L'AVENIR."



A STRONG GALE IN THE SOUTHERN OCEAN: THE FOUR-MASTED BARQUE "ADMIRAL
KARPFANGER," THEN "L'AVENIR," HEELING OVER—WITH TWO MEN AT THE WHEEL.

THESE photographs of the German training ship "Admiral Karpfanger" were taken when, as the Finnish barque "L'Avenir," she was taking part in the grain-race from Australia to Falmouth. This year she left Australia on February 8 and was not seen after she was reported on March 1. The fact that, at the time of writing, she is overdue has recalled the fate of the Danish training-ship "Köbenhavn," perhaps the greatest sea mystery since the "Marie Céleste." The "Köbenhavn," a steel five-masted barque, left Buenos Aires for Australia on December 14, 1928, and was spoken by a Norwegian steamer eight days later. She was never seen again, but a lay preacher from Tristan da Cunha, Mr. Philip Lindsay, reported in 1930 that on January 21, 1929, an apparently crewless five-masted barque had been sighted which ran among the reefs to the west of the island and disappeared, within a quarter of a mile from the shore. The "Köbenhavn" was the only five-masted barque then in commission.



"CAPE HORN, THAT TRAMPLES BEAUTY INTO WRECK": THE "ADMIRAL KARPFANGER"
HOMeward BOUND ROUND THE HORN ON A PREVIOUS VOYAGE.



FINE WEATHER: A VIEW OF THE VESSEL'S POOP AND SPANKER FROM ALOFT,
WITH THE SWIRLING WATERS OF THE WAKE.

"WIND-STEADIED ARCHES LEANING ON THE NIGHT": THE FORMER "L'AVENIR."

PHOTOGRAPH BY G. L. A. BLAIR, F.R.P.S.



A CAUSE FOR ANXIETY IN CIRCUMSTANCES SIMILAR TO THOSE OF THE "KÖBENHAVN": THE GERMAN TRAINING-SHIP "ADMIRAL KARPFANGER," FORMERLY "L'AVENIR," LATELY REPORTED OVERDUE IN THE GRAIN-RACE FROM AUSTRALIA.

The German training-ship "Admiral Karpfanger," a steel four-masted barque better known as "L'Avenir," left Port Germein, South Australia, on February 8 with a cargo of wheat for England. At the time of writing anxiety has been felt for her safety as the owners have received no news since she was reported in the South

Pacific, off the coast of New Zealand, on March 1. The vessel was acquired last year from Mr. Gustaf Erikson, of Mariehamn, and, as "L'Avenir," had many fine passages to her credit in the grain-race from Australia. The Danish training-ship "Köbenhavn" disappeared on a cruise to Australia in similar circumstances in 1928.

A VELASQUEZ NEWLY BROUGHT TO LIGHT: PHILIP IV. IN 1639.

REPRODUCED BY COURTESY OF THE SPANISH ART GALLERY.



PAINTED BY VELASQUEZ IN 1639, AS A MODEL FOR USE BY THE SCULPTOR TACCA IN MAKING HIS GREAT EQUESTRIAN STATUE OF PHILIP IV.: A PORTRAIT OF THE KING LONG THOUGHT TO HAVE BEEN LOST, BUT NOW REVEALED BY CLEANING.

The story of the commissioning of Tacca's statue of King Philip IV. of Spain and the painting of this magnificent portrait which is now on view at the Spanish Gallery, 6, Chesterfield Gardens, W.1, is as follows: One of Olivares' cherished projects in connection with Buen Retiro, the "Pleasant Retreat" he constructed for Philip IV. outside Madrid, was a grand equestrian statue of the monarch. Such an undertaking being beyond the resources of Spanish art at the time, it was proposed to entrust its execution to the Italian sculptor Pietro Tacca, of Florence. Two portraits were executed by Velasquez, to serve as models for Tacca, one in 1635 and the other in 1639. The picture reproduced here is the second of these. The following is an extract from Dr. A. L. Mayer's endorsement

of the portrait: "The picture . . . 26×21½ in., is, in my opinion, a genuine and characteristic work by Diego Velasquez. . . . The recent removal of dust and repaint now clearly reveals that the picture was first painted by Velasquez portraying Philip in a black coat with *golilla*, and then altered by the master to show the king in this striking costume (*i.e.*, the one seen in the picture). The picture betrays an intimate, artistic relation to the famous portrait of the Duke Francesco II. d'Este in the Galleria Estense at Modena, executed in Autumn, 1638, so that the present work dates with all probability about the same time." Although it was known from records that Velasquez had painted the head of the king in 1639, the portrait was long thought to have been lost.

A real Scot enjoying a real Scotch



Gilbey's SPEY ROYAL

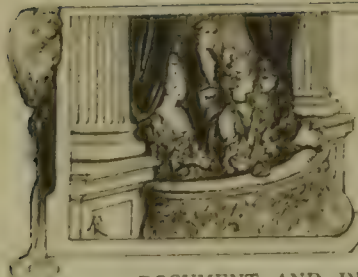
Scotch Whisky
(10 YEARS OLD)

It's GOOD ~ it's GILBEY'S

STORIES OF THE CLANS No. 5

The MacGregors are both the most famous and the principal sept of the Clan MacAlpine, the "Sìol Ailpein" which includes the Grants, the MacKinnons, and the MacQuarries. One of the charges in the coat of arms of the Chief of MacGregor is an uprooted pine-tree, and all MacGregors and their kinsmen wear a sprig of pine as their badge. It was Sir Malcolm MacGregor who for a deed of daring won from David II of Scotland the motto "E'en do and spair noch" a fierce slogan which the MacGregors invariably seem to have justified. Even when their name had been absolutely proscribed after the battle of Glenfruin in 1603 it still guided them; and it was in the years that followed when the clan was nameless that Rob Roy the Scottish Robin Hood, won fame as a despoiler of his hereditary enemies and as a free-booter. Always bonny fighters and leaders of desperate enterprises it was young Evan MacGregor who first entered the Netherbow Port when Edinburgh was captured by Prince Charles Edward in 1745. Old feuds are now nothing more than romantic memories and the title of MacGregor of MacGregor has been officially recognised since 1830.





The World of the Kinema.

By MICHAEL ORME.



DOCUMENT AND DRAMA.

WHEN the American film "The River" reached London a few weeks ago and was privately shown, a keynote of the subsequent chorus of praise could be detected in the emphasis laid on the dramatic use of factual material. The observation was fully justified, for here, indeed, is drama springing legitimately from a documentary subject with an urgency echoed in the eloquent commentary. In some quarters "The River" was held up as an example to our own directors of "documentaries" with a rider that our films of actuality tend to bald statement and an under-estimation of the dramatic possibilities inherent in their material. I have myself found no lack of drama in the best of British real life "shorts," albeit the thrill of a mighty river in all its moods cannot always be extracted from a less spectacular theme. If, however, the human element in our "documentaries" has occasionally been overlooked, "North Sea," made by the G.P.O. film-unit and directed by Mr. Harry Watt, with Mr. Alberto Cavalcanti as chief of production, has arrived, pat on the cue, to answer the challenge of "The River." Both films, the latter now showing at the Berkeley, and "North Sea" at the Carlton—pack into thirty minutes or so of vital entertainment all the excitement of fictional adventure, and both are important contributions to films of reality that should on no account be missed.

stamped with authenticity brought from the high seas to the screen. For the cabin interiors the crew were transferred to the London studios, whence, after a week of filming and a round of sight-seeing, they returned to the sea and to their jobs.

forth, the skipper and his men return to the still waters of the harbour and to their little homes in Aberdeen, spread serenely beneath its plumes of smoke from a forest of chimneys. The picture uses little or no commentary. The drama of the sea speaks for itself; the natural talk of the crew or their folk on shore, the radio messages that cross the turbulent waves—terse messages, matter-of-fact, and sometimes homely (as when the skipper, at the height of the gale, ends up his report with "We're just going to have a cup of tea"), and all of the dialogue touched with the delightful lilt of the Scottish tongue, carry on a story of danger at sea calmly confronted and the constant watch kept on land by means of the Post Office radio stations.

"The River" tells the story of the Mississippi. It is, from the nature of its subject, more spacious and in many of its aspects more definitely pictorial than "North Sea," though of equal brevity. Superb photography gathers beauty as it travels from the river's remote sources to its ultimate destination, picks out the ploughman on the skyline or the negroes rolling cotton-bales up the gangways of the old paddle-steamers or the headlong fall of a forest giant and the logs piled high in the river. But the picture has far more to reveal than the scenery, the industries and traffic of a great water-way. It traces the history and decline of those industries. As a high road to the coast, the river suffered the rivalry of the railways. Civil war left the cotton-fields neglected, and floods carried away the top soil. Men turned to the upper reaches, with their rich yield of timber, in search of a livelihood. War, flood, and the axe created arid wastes and barren mountain-sides where once the fertile fields, the pine and the red oak wove their verdant patterns. And still the river flowed on, turbulent, uncontrolled, fed by a hundred rills and streamlets whose course was no longer stayed by root or soil. A menace to thousands of miles of crumbling banks and thousands of homes, a power wasted and dangerous.

The task of harnessing that power is, of course, a problem of more vital interest to an American than to a British audience, and this is a point that, it has been suggested,

"NORTH SEA," THE FINE NEW G.P.O. DOCUMENTARY FILM OF THE SHIP-TO-SHORE WIRELESS SERVICE; AT THE CARLTON: GETTING IN THE GEAR, IN A STORM-TOSSED TRAWLER—A TYPE OF SHIP WHOSE SAFETY OFTEN DEPENDS ON RADIO-TELEPHONY.

"North Sea" shows how the ship-to-shore radio service safeguards the lives of seamen. The story of the film and all characters and incidents mentioned or shown are entirely authentic. No actors are employed.

"North Sea" opens in the quiet, grey light of early morning in Aberdeen, still shrouded in mist, still on the threshold of a busy day. The men of the "John Gillman" make their way to the harbour with a casual "Cheerio!" for the wife at her gate or a sweetheart at her window. As quietly, without fuss or frills, the trawler puts out to sea, bound for the fishing-grounds, the while the wife does her shopping and the sweetheart works in the net factory. Heading for home, the "John Gillman" runs into the gale. Her coal shifts in the bunkers; her pumps are choked. The skipper reports by radio. Just as he is about to ask for a salvage tug, the aerial-mast is carried away. The clerks at Wick Radio Station, doggedly carrying on, are met with an ominous silence. The "John Gillman" does not answer, but other ships in the neighbourhood are directed in their search for the stricken vessel. Meanwhile, the trawlermen dump their coal into the sea by hand, work the hand-pumps for forty-eight hours, and finally, having succeeded in repairing the aerial-mast, are able to send a reassuring message to Wick Radio and hobble home under their own steam. As unostentatiously as they set

"THE JOY OF LIVING," AT THE REGAL: IRENE DUNNE, WHO SINGS DELIGHTFULLY, AS MARGARET GARRETT, WITH DOUGLAS FAIRBANKS, JR., AS DAN, IN A ROMANCE THAT HAS MOMENTS OF "SLAPSTICK" COMEDY.

"North Sea" demonstrates in dramatic form the ship-to-shore radio service that safeguards the lives of seamen. It reconstructs, vividly and honestly, one of many incidents which occurred during the big gale of February 1937. No actors were employed in making the film. The trawlermen, radio operators, and citizens of Aberdeen are shown at their everyday tasks, and even the gale is the real thing. When the story, based on reports and messages collected from Wick Radio, which, during last year's February storms, received nineteen distress calls within a fortnight, had been written, the unit went to Aberdeen, to tackle the initial task of finding the cast. Drawn from the dockside and the Unemployment Exchange, dozens of types were tested, and finally, after all the other parts had been filled, the director found his skipper, Mattie Mair, working at the time as second fisherman on the trawler "Gloria." The interval of waiting for the gale was filled in with scenes made in the net factories, in grocers' shops, and fishermen's cottages. November brought the necessary rough weather, and the "John Gillman," with its crew of ten augmented by four members of the film-unit, left the harbour to meet the storm. They were at sea for ten days, some of the time in a sixty-mile-an-hour gale. Filming under such conditions during the short hours of daylight must have been a trying experience, to say the least of it. Once the steering-gear jammed with the rolling of the ship; twice the seas overwhelmed the cameras, which had to be taken to bits and dried out, and a hailstorm, suddenly blowing up, reduced a camera-man working from the mast-head to a half-frozen condition. An overcrowded after-cabin, no chance to change soaked clothes, peril and discomfort found their reward in a film



MAURICE CHEVALIER IN "L'HOMME DU JOUR," THE BRILLIANT FRENCH FILM AT THE BERKELEY: THE FAMOUS COMEDIAN AS BOULARD, AN ELECTRICIAN AND WINNER OF MOMENTARY FAME AS THE BLOOD-DONOR WHO SAVES THE LIFE OF A FAMOUS ACTRESS, MONA THALIA, AND IS FÊTED BY HER—HERE SEEN TOASTING HIS HOSTESS, WITH HIS HAND ON HER SHOULDER.

"L'Homme du Jour" gives Maurice Chevalier splendid scope for his talents in the part of Alfred Boulard, an electrician whose secret longing for a music-hall career is almost fulfilled when, by a fortunate chance, he saves the life of a famous actress, Mona Thalia (Elvire Popesco). Maurice Chevalier, it may be mentioned, is one of the French stars engaged to appear in the entertainment to be given to their Majesties at the banquet at the Quai d'Orsay in the course of their Paris visit. He is a delightful singer of English songs.



MAURICE CHEVALIER'S FAMOUS SMILE: A CHARACTERISTIC "STILL" OF THE COMEDIAN IN "L'HOMME DU JOUR."

might mitigate against the commercial success of "The River" in England. Nor can it be denied that the picture's whole purpose leads to the Tennessee Valley where engineering work on a vast scale has raised colossal dams, regulating the defiant current and turning it into the obedient slave of mills and factories. But even in its final chapter, this brief and vivid chronicle does not lose its grip, nor the human interest which the director, commentator and cameras have extracted from every inch of their material. A remarkable use of sound enhances the drama of a river in spate, of floods and rending trees, whilst the commentary is of such exceptional calibre that it is almost startling in its strength and in its rhythm. A quiet elucidation of vital facts, a touch of humour, perhaps, and a welcome freedom from facetiousness have hitherto seemed the most we could demand from a commentator. "The River," however, enjoys a running accompaniment of fine and rousing prose.

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a high-built car. This model, by the way, the M.G. Two-litre with the 'Tickford' all-weather body, won premier awards in each of the five Concours d'Elegance in which it was entered last year."

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MANAGING DIRECTOR OF M.G. CARS



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A PAGE FOR COLLECTORS.

STILL-LIFE AND FLOWER PAINTINGS: A LONDON EXHIBITION.

By FRANK DAVIS.



formal arrangement, contrasting admirably with the studied asymmetry of Fig. 2 (year 1701), and its far softer handling. As for Fig. 3, I confess with shame that the name of Anne Vallayer-Coster meant very little to me until I saw this and two or three others from her hand in this exhibition—a delightful painter, obviously greatly influenced by Chardin (I'm told, and can well believe it, that more than one supposed

smooth, velvety quality of paint, and great refinement of colouring; beside this picture, Fig. 1, for all its splendid decorative appeal, looks almost coarse; something of the difference of surface texture comes out in the photograph.

QUITE a number of people find that all flower paintings look very much alike, and so, indeed, they do, if one rushes round in a hurry. Schumann and Schubert sound very similar if one is sufficiently barbarian to listen to them and carry on a bright conversation at the same time. If, however, one takes the trouble to look at flower paintings, instead of merely glancing at them, one soon makes interesting discoveries, as, for example, that flowers, like men, stimulate some painters and reduce others to boredom. I doubt whether many of the early artists who first practised this delightful *genre* bothered their heads very much on this point—their not to reason why, theirs but to paint agreeable pictures which would find a ready market; it was left to the late nineteenth century to make flowers—mere flowers—vibrate with all the passions of man's soul—see Van Gogh's "Sunflowers" in the Tate Gallery, and at this exhibition at the Matthiesen Gallery, "Vase of Flowers" by André Derain (No. 83), and "Poppies in a Faience Jug," by Augustus John (No. 79), the last painted specially in time for the opening in the middle of June. It seems to me that therein lies the chief difference between flower-painting of the past and that of to-day—I mean, of course, flower-painting as produced by men and women of genuine ability and not by ladylike amateurs—one can see it plainly enough in the hundred examples in this show; the older ones are static, the moderns dynamic. That a few of the latter are neurotic as well merely accentuates the difference.

Here are three examples from the past which will perhaps provide sufficient proof of the infinite variety of style and treatment possible to quiet minds not particularly concerned with the analysis of their own emotions. They are all straightforward enough, but by no means as simple as they appear in a monochrome reproduction—indeed, considered merely as arrangements of flowers and fruit, and not as pictures at all, they are uncommonly subtle. I'm told one can go to school in London and learn the art of flower-arrangement. Figs. 1 and 2, I suggest, are good



1. A FLOWER PAINTING OF THE EARLY SEVENTEENTH CENTURY: AN ELABORATE, CAREFULLY BALANCED ARRANGEMENT, THE WORK OF THE GERMAN ARTIST PETER BINOIT; SIGNED AND DATED 1627.

As can be seen from this painting, Binoit (who was working as early as 1611) is very similar in style to contemporary Dutch and Flemish flower-painters. The whole work offers a marked and very significant contrast to the two later flower paintings illustrated on this page.

(Reproductions by Courtesy of the Matthiesen Gallery, 142, New Bond Street, W.1.)

Chardin still-life was actually painted by her), and gifted with the uncommon ability of making every stroke of the brush a caress. That will be poor praise in the eyes of some of my friends who prefer brush-strokes to be brutal insults, but there it is—she paints that way, and I insist it's a virtuous mode of life.

Fig. 2 is also by a woman, Rachel Ruysch, who lived to be eighty-six—she died in 1750—and painted flower pictures until the end (there is one in existence done when she was eighty-four). Feminists, if any still exist, will note that

she was happily married for about fifty years to a nonentity of a portrait-painter, Jurian Pool, bore him ten children, and always signed her pictures with her maiden name. Characteristics—

Still-lives, as apart from flower pictures, include works by minor people like the Italian Baschenius (1607-1677), who provides two paintings of musical instruments, and there are also two large compositions by the Amsterdam painter Willem Kalf (1622-1693). One of these is by general consent a masterpiece. Odds and ends of silver, pewter and such-like objects are fitting subjects for any painter, but Kalf has endowed them with extraordinary warmth, so that they seem to exist in a paradise peculiar to themselves. A photograph is extremely unsatisfactory, because, however good it may be, it cannot do more than hint at the subtlety of the tone values. Imagine, if you please, a blue-and-white Delft vase, a glass of red wine, a lemon and a reddish fruit (an orange, I suppose); bathe all those things in a soft light and reflect their colours on a silver bottle lying on the table next to them. Half-a-dozen men in a century can perhaps cope with the problem, and even that is a high figure; in the seventeenth century, Velasquez was one, Vermeer, of course, another, and Kalf a third.

One almost has to apologise these days for daring to praise consummate craftsmanship of this description. Good craftsmen have so often produced dreary banalities that criticism is tempted to wander down absurd by-roads—I have but just now read one eminent gentleman arguing that the only thing that matters in a picture is the artist's consciousness of the unconscious. Against such heresies Kalf and most of his colleagues in this show are notable antidotes, and even if they are not "great" in the sense that Titian or Rembrandt is great, they have their own integrity and provide one of the most splendid pleasures possible to the art lover—sheer paint used lovingly, as a good writer uses good words to make a good pattern of sound.

It is perhaps worth pointing out that flower pictures are a comparatively modern refinement; they are unknown until the last years of the sixteenth century. Before then, flowers were incidentals in a picture—a spray held in the hand, or a background or border in a tapestry. The new middle class of Flanders and Holland, with their comfortable houses and quiet outlook upon the world, created the demand for pictures which would bloom all the year round



2. THE "BAROQUE SPIRIT" APPEARING IN FLOWER PAINTING: A WORK BY RACHEL RUYSCH, THE DUTCH WOMAN ARTIST; MARKED BY A STUDIED ASYMMETRY IN THE ARRANGEMENT, AND A PROFUSION OF BROKEN CURVES.

Rachel Ruysch was an indefatigable artist, dying in 1750 at the age of eighty-six and painting flower pictures until the end. This work is signed and dated 1701. It was lent to the exhibition at the Matthiesen Gallery by Sir Felix Cassel.

examples of very definitely contrasting styles, the former nearer that of to-day's mode: the professional florist of 1938 seems to be going back to the fashion of 1627. It's a fine thing, this well-balanced, slightly



3. A STILL-LIFE OF FRUIT OF THE MID-EIGHTEENTH CENTURY, SHOWING THE UNMISTAKEABLE INFLUENCE OF CHARDIN: THE WORK OF ANNE VALLAYER-COSTER, ONE OF SEVERAL SUCCESSFUL FRENCH WOMEN ARTISTS OF THE PERIOD (DATED 1769)

A portrait by Mme. Vallayer-Coster (1744-1818) was reproduced in our issue of May 14 last (Exhibition of "Fair Women of France in the Eighteenth Century" at Messrs. Wildenstein's), and forms an interesting contrast with this picture; for while in this still-life the artist has plainly been influenced by Chardin, the portrait in question is strongly in the manner of David, fashionable at a later period.

when there were no more flowers in the garden. Hence the wonderful achievement of the seventeenth century and the delightful experiments of to-day.

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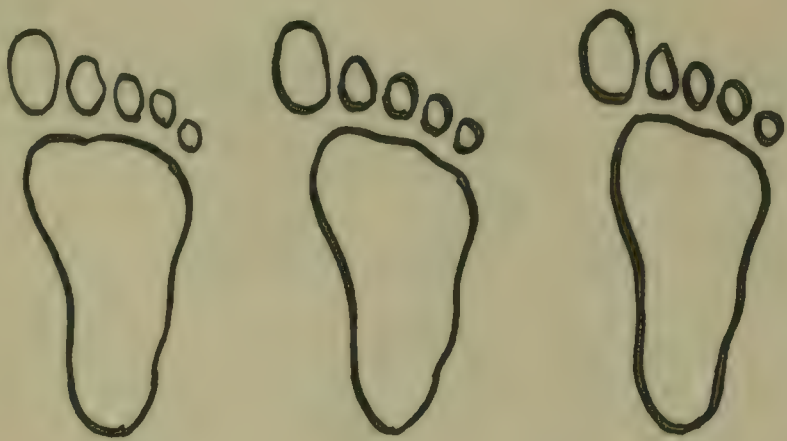
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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

MUCH useful information for motorists spending their holidays at farm-houses, or camping with a caravan or tent, is given in a new book just published by the Automobile Association. This handy volume gives full particulars of 400 farmhouses in England, Wales and Scotland which have been inspected by the A.A. officials. They are listed under the headings of the different countries and particulars are included of more than 1500 selected caravan and camp sites. Great care has been taken to make location simple by including mileages from nearby towns and villages. This book contains



ONE OF THE PLEASURES OF SUMMER-TIME MOTORING: THE OWNERS OF AN AUSTIN TWELVE "ASCOT" SALOON ENJOYING A PICNIC ON THE SOUTH DOWNS.

thirty-six pages of indexed maps, and expert advice to campers on a variety of points. The laws and regulations affecting the use of trailers have been summarised, together with sections of the Public Health Act which came into force last year. Its title, "Farmhouse Accommodation—Caravan and Camp Sites," is self-explanatory, and the book may be obtained by members without charge on application to the Secretary, Automobile Association, Fanum House, New Coventry Street, London, W.1, or any branch office of the A.A.

Mr. Dudley H. Noble, a well-known competition motorist, has written a book for those owners who carry, or who will carry, this summer the magic letters "G.B." at the rear of their cars. Its title is "G.B. Touring Abroad," and it is published by Waterlow and Son, Ltd., of London Wall, E.C.2, at the very moderate price of 7s. 6d. for its 288 pages crammed full of the most complete information, maps and illustrations that a visitor to any of the countries of Europe can possibly want in order to make travel free from trouble with all sorts of officials. As Dudley Noble has done a large amount of Continental touring in his car at various times, he has had plenty of experience, and is therefore able to provide a book no motorist going abroad should fail to read before he starts, and should take with him to refer to in case of doubt on his travels. Moreover, this book caters for those who wish to travel cheaply, and the hotels given are graded to suit all pockets. Vocabularies in English,



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French, German and Italian; shipping rates for cars to various ports; maps galore, including town plans and various itineraries which include picturesque byways avoiding main, and often uninteresting, roads are given in this new and comprehensive guide to motoring on the Continent and in Ireland. Congratulations are due to the author of "G.B. Touring Abroad" in producing a volume which is a real help to travellers.

A book which will be read with pleasure and interest by all who are lovers of the open road is Mr. St. John C. Nixon's "Romance Amongst Cars," published by G. T. Foulis and Co., Ltd., 7, Milford Lane, London, W.C.2, at 15s. While disclaiming to be an official history of the founding of the Royal

[Continued overleaf.]

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Automobile Club, it tells the romantic trials and troubles of the foundation of that important organisation. The Hon. Sir Arthur Stanley, G.B.E., C.B., for so many years the chairman of the R.A.C., contributes the preface, and congratulates the author on giving full prominence to those men who really were the true foundation-stones of the Club in days "when the motorist was anathema to the general public, and every obstacle was placed—literally—in his path." Its illustrations of early cars and their owners, the organisation of the early trials of cars on the road, and the first Club tours make romantic

reading, and remind present-day motorists of the chaotic state of the British motor industry at the time Mr. Frederick R. Simms laid the foundation of the R.A.C. and later the Society of Motor Manufacturers and Traders. This is a book every motorist should read and place in his or her library, as so many and varied are the incidents referred to in "Romance Amongst Cars" that one can read these many times without losing the enjoyment of a previous dip into its 338 pages.

Britain's lead in the tractor industry is due to the Ford Motor Company, whose works at Dagenham, Essex, are turning out hundreds of tractors per week at £150, or less, which not only supply the wants of our agriculturists, but also form a large proportion of the farm tractors exported to many countries, including America. No doubt visitors to the Empire Exhibition at the time of the Royal Scottish Automobile Club's annual Rally and beauty of coachwork display in the Exhibition grounds saw examples of the new Ford "V-8" saloon and club cabriolet, both of which took part in the Rally. Miss Amy Johnson drove the former, but the cabriolet attracted the most attention, as these drop-head coupé cabriolets provide great comfort as either open or closed cars, at the will of the occupants.

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or produce muffled pinking, which loses power unless they are run on such grades of fuel. The technical motor world having seen the new knock-detecting instrument, which electrically indicates and measures



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the tendency of motor fuels to knock, what was at first thought of as a sort of advertising "stunt" is now duly recognised as a serious fact which costs you money to neglect. Motorists have so often wondered why the engines of their cars sometimes run sluggishly, incline to labour on hills, and fail in acceleration. They do not suspect this silenced knocking, which is the real trouble, caused because they are using a fuel which detonates too soon, with ensuing loss of power. Now Ethyl enrichment of petrol has raised the detonating point considerably, not only curing muffled, or inaudible, pinking, but also the audible "knock," and permitting the engine to develop its real power. So my advice is: use such enriched petrol and save money.

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Why are lemons sour?

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Always make an hour?

Why does tickling make you laugh?

And onions make you cry?

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There are so many things to learn

So long as you're alive

And I'm already getting on,

You see, I'm nearly five.



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BOOKS OF THE DAY.

(Continued from page 62.)

of Court, to examine the first Japanese student who had studied law in this country. . . . In the course of conversation at [a] dinner, one of the company quoted Thackeray, upon which the Japanese, not having heard him distinctly, asked Matthew Arnold what he had said. 'Oh,' Arnold replied, 'he was quoting from an English classic, a book which you can scarcely be expected to know—the *Book of Snobs*.' 'Not know the *Book of Snobs*!' the Japanese student exclaimed. 'Why, Mr. Arnold, it was that book that first gave me an insight into English character.'"

In his delightful anecdote, Sir James Crichton-Browne did not restrict himself to the doings and sayings of the great and good. In a lighter vein is a yarn that has in it nothing of the high-brow. "The captain of a ship upon one occasion found it his duty to enter in the log: 'The Chief Mate is very drunk to-day.' Seeing this some days afterwards, the chief mate expostulated. 'After we have sailed so many years together, Captain,' he said, 'I didn't think you would make an injurious entry like that about me.' But the captain rejoined that it was a record of fact and that he could not delete it. A little later the chief mate had his revenge. The ship being in port, the captain went on shore and the log remained in charge of the chief mate, who made the following entry: 'The Captain is sober to-day.' The captain's subsequent protests were useless, as the chief mate told him it was a record of fact and could not be deleted."

I cannot recall any book of reminiscence quite so frank and intimate in self-revelation, or in manner of narrative more like a novel written in the first person, than "THE WIND OF CIRCUMSTANCE." By Harold Dearden. With Portrait Frontispiece, and other Illustrations (Heinemann; 12s. 6d.). Dr. Dearden is, of course, distinguished as a psychologist and the author of many other books, including "The Mind of the Murderer," "Medicine and Duty" (a War diary), "Queer People," and "Such Women are Dangerous." He has also written several plays. Concerning the present volume he says: "The book covers my life from my childhood in a Lancashire manufacturing town, through school, university, hospital and a West End practice, and closes with the outbreak of the war." Again, summarising his professional experience, he says: "For over thirty years I have earned my living by the practise of psychological medicine, an enterprise which consists in the main of worming one's way into a patient's mind and thereafter, with special knowledge and untroubled vision, solving the problem which lies at the root of his or her nervous disability. . . . Give me free access to the secret recesses of a patient's mind, let me in fact know as much about him or her as I know about myself, and I shall feel confident of giving good value for my fee. But the difficulty lies in obtaining that access."

Dr. Dearden's story is full of dramatic incident and racy dialogue. Some of his clinical experiences remind me rather of passages in D. H. Lawrence's novel, "The Rainbow." It is impossible to summarise the descriptive content of Dr. Dearden's book, but

in explaining his general aim and purpose he says: "Thinking of how much these odd experiences had done for me, I could not resist the idea that even a bare account of a selection of them might do something of the same sort for others. And that assumption is at once the motive and sole justification for this book. Any resemblance it may have to an autobiography is purely accidental. . . . it is obviously more convenient to make my own life the central thread of my rambling narrative. . . . Nor shall I allow myself to be deterred by what I regard as false modesty."

Another attractive record of medical experiences illuminates the life of a "G.P." in a poor district, besides those of his patients, namely, "BEHIND THE NIGHT BELL." By F. G. Layton (Faber; 8s. 6d.). While not so personal or self-revealing as Dr. Dearden, the author gives a very interesting objective picture of his patients, their conditions and surroundings. His book is rich in anecdote and by no means lacking in humour. From various allusions to Freud and his doctrine, and from the author's own reflections on the subject, it becomes evident that psychology may enter largely into the work of the ordinary practitioner. Dr. Layton's student days were spent in London. In a retrospect towards the end of his book he says: "For nearly forty years, I have plied my craft in and about an industrial town on the edge of the Black Country. I have few regrets. I have put by very little money, but have made many friends. My job has taken me into houses of all sorts, mostly little ones."

If I have devoted undue space to the sons of Æsculapius, I can only plead that I have got "doctor's trade" (as the Cornish call medicine) more or less in the blood, through two generations of London "G.P.s," one of whom (my grandfather) was also medical officer of Bancroft's School in the "earlies," when it was situated in the Mile End Road. C. E. B.

DISCOVERIES AT ATHENS.

(Continued from page 58.)

A black-figured amphora, which is almost perfectly preserved, is decorated with an interesting group (Fig. 18). A beardless youth, who is armed with a double-axe, is represented as engaged in combat with a man who is leaning down to grasp a rock. The youth with the double-axe should normally be interpreted as Theseus, but beside him a knotted club is resting on the ground and a quiver is hanging from the branch of a tree. It seems probable, therefore, that the scene represents a contamination of the legends of Theseus and Heracles. An imported vase of a type which is rare in Athens was found in the deposit with the black-figured ware. This is an amphora of the type called Fikellura, from the name of the cemetery near Kameiros, in Rhodes, where they were first noted. It is generally believed that they were manufactured either in Samos or in Asia Minor. The discovery of this vase enriches with a new type the large collection of pottery from the Agora.

From the plethora of other interesting discoveries of the season, only several may be selected for illustration. One object of unusual type is a small terracotta hedgehog (Fig. 16), which came from a well containing a deposit of the fourth century B.C. It has round knobs scattered over the body, three on each side and four along the spine. The workman who found it explained, from his experience in viticulture, that these represent grapes which the hedgehog speared on the ends of his quills and carried to his young for food. One of the many terracotta lamps of the year is a plastic lamp of comic nature which recalls the childish concept of a puss in boots (Fig. 17). A grotesque head, part human, part animal, protrudes from the top of a high boot, of which the toe served as the nozzle of the lamp.

Finally, mention must be made of the discovery for the first time of an ostrakon of Hyperbolos, the last Athenian to be ostracised (Fig. 9). The name, Hyperbolos son of Antiphanes, is painted on the potsherd, which was used in the balloting of 417 or 416 B.C. According to the account of Plutarch, the parties of Nicias and Alcibiades were each striving to ostracise the leader of the rival faction. When they realised the uncertainty of the outcome, they decided to join forces and all vote against the unpopular politician, Hyperbolos. The people were so disgusted with this farcical result that the practice of ostracism was abolished. The fact that the name is neatly painted on the sherd is evidence that the ballots were prepared in advance for distribution to the voters at the polls. This discovery satisfactorily rounds off the collection of ostraka found in the excavations.

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"DON PASQUALE," AT GLYNDEBOURNE.

THE only addition to the repertory at Glyndebourne this year is Donizetti's *dramma buffo* in three acts, "Don Pasquale," which was produced last week and given a superb performance under Fritz Busch, who showed that he thoroughly understood the *buffo* style, with the result that those who doubted the wisdom of performing this opera at Glyndebourne were utterly confounded. Its success with the audience was immediate—in fact, I think it was one of the most enthusiastic first-nights I have known at Glyndebourne; the famous duet between Don Pasquale (Salvatore Baccaloni) and Doctor Malatesta (Mariano Stabile) in Act III, being encored after a scene of tremendous enthusiasm. The difference between Mozart and Donizetti could not be more clearly marked than by the fact that any encore in a Mozart opera would be an æsthetic crime, whereas it is perfectly becoming and indeed desirable in the case of Donizetti. One might even say that unless this particular duet is clamorously encored by the audience it has not been properly performed, for, when adequately performed by virtuoso singers who are true masters of the *buffo* style—such as Baccaloni and Stabile—it is an irresistible piece.

It was brilliantly produced by Carl Ebert, and the ensemble work—as, for example, in the famous and entrancing chorus in the last act—was a delight to

eye and ear. I cannot help thinking that this *buffo* style comes more naturally to most of the Glyndebourne singers than the more difficult, more individual style of Mozart. This is the reason why there is always a tendency, even under Fritz Busch, towards too much fooling and clowning in the Mozart performances. Mozart's Italian operas are quite unlike the operas of other Italian composers; we have to wait until Verdi's last opera, "Falstaff," to find an Italian composer successful in combining seriousness, fantasy and humour as Mozart combines them. Audrey Mildmay made a very successful début in the extremely difficult part of Norina, and she was ably supported by Dino Borgioli as Ernesto. If the Italian and other singers in the cast could only reach the same degree of understanding of Mozart which the German conductor, Fritz Busch, has shown for Donizetti, there would be nothing wanting to make the Glyndebourne productions as perfect as is humanly possible.

BALLET AT COVENT GARDEN.

At Covent Garden the ballet season has begun successfully with a company under the direction of the famous choreographer, Michael Fokine, which contains such favourites with London audiences as Baronova, Nemtchinova, Riabouchinska, Petroff, Lichine, Shabelevsky, etc. The classical dignity and virtuosity of Nemtchinova was a delight to the eye in Tchaikovsky's "Le Lac des Cygnes," which is a

one-act version of that famous work, and one that in its *genre* has never been surpassed. On the Thursday night the chief event was the revival of "Petrouchka," with Nemtchinova as the Dancer, Lichine as the Blackamoor, and Shabelevsky as Petrouchka. It was given a fine and accurate performance under the eye of its choreographer, Fokine, whose most famous ballet it is, on the whole. The slight angularity of Nemtchinova is an asset in this part, and Shabelevsky is a superbly effective and dramatic Petrouchka. The orchestra, which is playing very well this season under Antal Dorati, gave an excellent performance of Stravinsky's highly coloured score. Following it was the delightful "Scuola di Ballo," and it was preceded by "Les Dieux Mendiants," in which Riabouchinska danced with wonderful verve, lightness and poetic grace.

On Friday, Fokine's "Papillons," to Schumann's music, was revived, and once again Riabouchinska showed herself to be developing into a dancer of the highest class. She is a marvellous virtuoso technically, but she is also extending her range of expression and becoming capable of greater poetry and elegance. In "Coq d'Or," which followed, one was struck again by the richness and fantasy of the setting and costumes by Gontcharova, but I hope the management will avoid as far as possible putting on in the same evening two ballets in the specifically Russian style of "Le Coq d'Or" and "Prince Igor," or "The Midnight Sun." W. J. TURNER.

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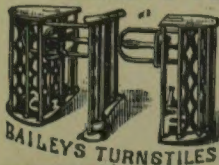
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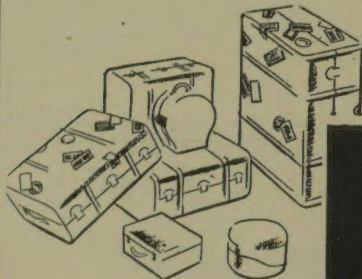
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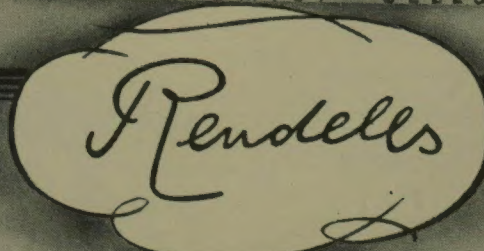
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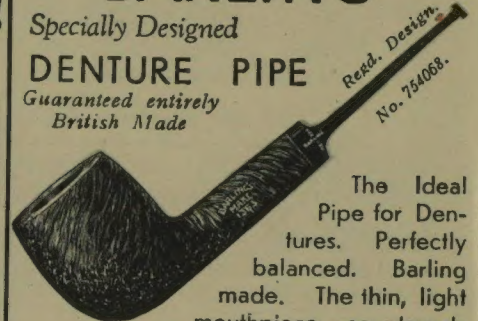
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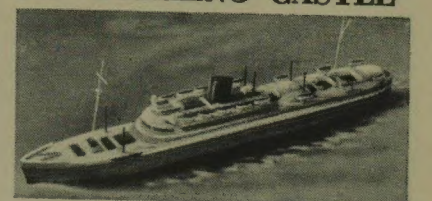
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Montreux—Montreux Palace Hotel—Ideal for holidays at all seasons. All rooms facing lake. Mod. comf. Golf. Ten. Large Park. Garage. Beach.

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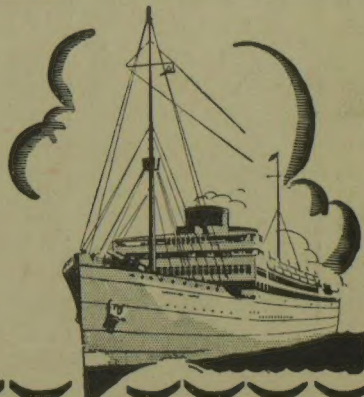
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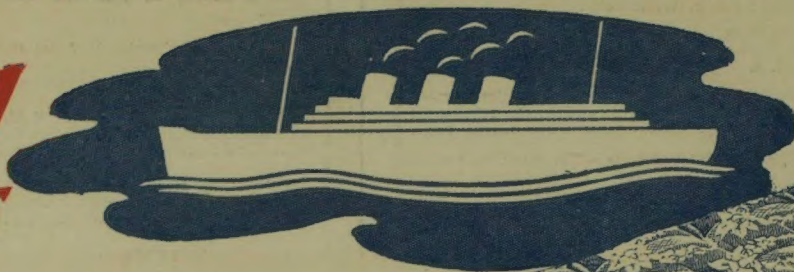
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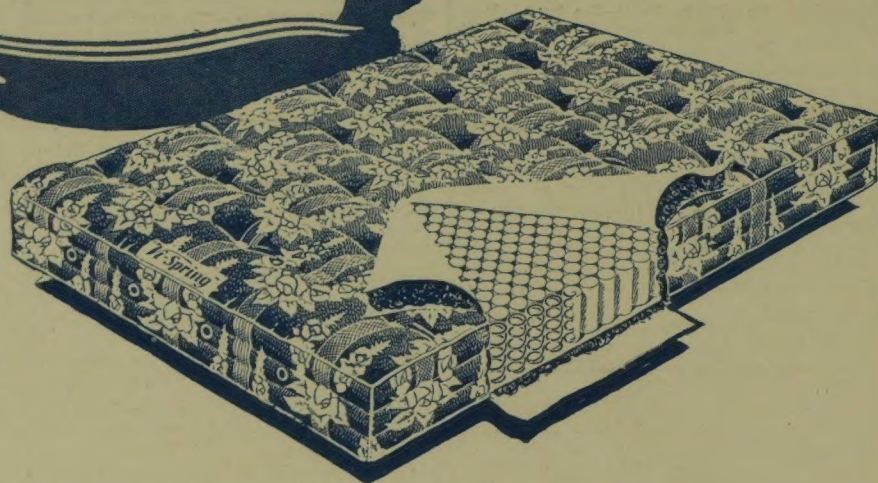
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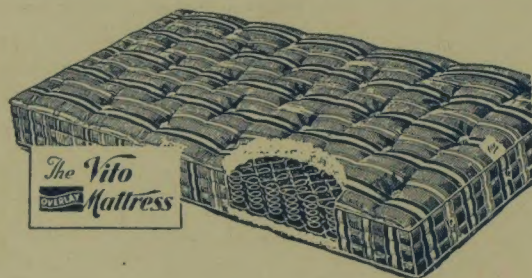
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